

"STUDENT BODIES"

"HI LINE"

Written and Directed

By

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FINAL DRAFT

"HI LINE"

FADE IN:

1 EXT. THE HUMMERS' HOUSE - NIGHT

A large home in a suburban neighborhood; a late 60's car is in the driveway and a hula hoop lies on the front lawn. MUSIC AND TITLES BEGIN. The music is spooky...heavy piano, lots of cello. After titles, this legend appears on the screen:

HALLOWEEN
1968

The CAMERA HOLDS ...nothing happens.

FADE OUT

FADE IN:

2 EXT. HOUSE - NIGHT

The same house. The SAME EERIE MUSIC. Nothing has changed except the car (a later model). SUPERIMPOSE:

FRIDAY THE 13TH
15 YEARS LATER

CAMERA HOLDS. Nothing happens.

FADE OUT

FADE IN:

3 EXT. HOUSE - NIGHT

The same house, the SAME DAMN MUSIC. Now there is a light on in the window, no car in the driveway. SUPERIMPOSE:

JAMIE LEE CURTIS' BIRTHDAY
THREE YEARS EARLIER

TOBY BADGER, a good girl, rides up to the house on a bicycle, wearing a bag full of newspapers. She stops, hops off the bike and takes some school papers out of the bag. She walks up to the front door and rings the bell. JULIE, a bad girl, answers.

JULIE
Hey, Toby.

TOBY

Hi, Julie. Your mom told me you were over here babysitting.

JULIE

Come on in. The Hummers won't be home for a long time.

TOBY

(not entering)

No. I'm in a hurry. Here you are... the probable answers to your finals, all your French translations and my book report on Beowulf.

JULIE

Thanks, Toby. You sure you don't want to come in? Charlie is coming by soon...

(leers)

We're going to party!

TOBY

No. I have to go finish the floats for tomorrow's parade.

JULIE

Gee, Toby...how do you find time to do everything you do?

TOBY

Oh, I don't know. Guess I better go. Bye, Julie.

JULIE

(to Toby as she leaves)

I guess it helps when you don't spend all your time thinking about boys...

(thinks)

...boys...

(closes door)

...boys...

Toby gets on her bike and pedals off.

4 INT. FLOAT GARAGE

The place is filled with animal floats. An earnest young man, HARDY TROO, is under the BULL FLOAT with some wire clippers. He smiles when he sees Toby pedal up.

HARDY

Hi, Tobe.

TOBY

Hi, Hardy. How's it going?

HARDY

Done.

(he holds up two round
bull balls and points
to a pile of other balls)
I took 'em all off...canary testicles,
beaver testicles, bull testicles.

TOBY

I can't imagine why the other kids
put those on. I suppose they think
it's funny.

HARDY

(looking inside the
float)
Gee, it's dark in there. A perfect
place for a murder.

TOBY

Anyway, thanks for staying and
doing all this.

HARDY

To tell you the truth, I did it so
I could be alone with you.

TOBY

Hardy...you know what that might
lead to. Then you'd lose respect
for me.

HARDY

On the remotest possibility that
someday we might get married.

TOBY

Then it would be beautiful.

HARDY

That's all I wanted to hear.

He touches her, she leaps backward, bangs her head on
the float, staggers and falls.

HARDY

Toby, Toby. are you all right?

TOBY
What happened?

HARDY
I banged you. I'm sorry. Are
you all right?

TOBY
I guess so.

HARDY
(picking her up)
Now tell the truth. Isn't it kind
of nice to be alone?

TOBY
I'm sorry, Hardy...but I like
being a good girl.
(grabs books)
Maybe I better go and...
(sees a paper)
Oh no...Julie's history homework.
I forgot to give them to her. Oh,
dear.

HARDY
(to self)
She called me dear.

5 EXT. HUMMERS HOUSE

The CAMERA BEGINS MOVING SLOWLY towards the house as
OMINOUS MUSIC mixes with HEAVY, ALMOST ASTHMATIC
BREATHING. The CAMERA MOVES IN FOR A CLOSEUP OF THE
WALL, MISSING THE WINDOW IN THE DOOR.

CAMERA PULLS BACK, THEN PANS RIGHT (so windowed door
is in frame). BREATHING AND CAMERA PUSH-IN BEGIN AGAIN.
A PHONE RINGS inside house.

6 INT. HUMMERS HOUSE

Julie picks up the phone. We INTERCUT between she and
Toby.

JULIE
Hummers residence...

TOBY
Julie, I forgot to give you the
answer to that history question on
the Civil War. Just remember, the
North won.

JULIE

Oh, heavy. Thanks Toby, you sure
you don't want to come over? Maybe
Charlie could bring a friend or two.

TOBY

No! And you better be careful.
Sometimes when a person acts wild
and crazy, wild and crazy things
happen to them.

JULIE

(delighted)

They do?

TOBY

Believe me. Listen, I've got to
go.

JULIE

Goodbye.

Toby hangs up. We STAY with Julie. She is suddenly
startled by the HORRIFYING YOWL of a cat. She runs
to the door, unlatches it and looks out.

7 EXT. HER POV

of a dog in the yard. He throws back his head and...

DOG

(a cat's yowl)

Meeowwrrrr!

Julie shrugs.

8 INT. LIVING ROOM

She closes the door, forgetting to latch it, and goes
back to her studying.

CLOSEUP

of unlatched door

CLOSUP - TELEPHONE

It RINGS on the table next to Julie. Startled, she
picks it up.

PHONE
(The SOUND of HEAVY BREATHING)

JULIE
Hello?
(worried)
Hello? Who is this? Is this a joke?

She hangs up, a little bit frightened. A BEAT and the phone RINGS again. She looks at it but hesitates to pick it up. It RINGS again. She doesn't move. The phone RINGS a third time...LOUDER and, at the same time, JUMPING, VIBRATING ON THE TABLE. THE MUSIC "DUM DUM DUMS" like crazy.

JULIE
Hello?

PHONE
(filtered music)
Dum dum dum!

Julie slams down the phone, scared. She looks nervously around, and tries to go back to her reading. The PHONE RINGS AGAIN. Terrified, Julie picks it up. HEAVY BREATHING is HEARD and drool begins pouring out of the receiver, covering Julie's hand.

JULIE
Ahhh!

She hangs up and, disgusted, runs to the kitchen.

9 OMITTED

10 INT. KITCHEN - NIGHT

Julie enters, goes to the sink and washes her hand. She sighs deeply, regains her composure a little, crosses to the refrigerator and opens the door...gaining some light.

11 OMITTED

12 KITCHEN

As Julie looks in refrigerator...her face bathed in the eerie glow from inside. She takes out a chicken leg and bites into it. Suddenly a hand presses the little button in the refrigerator and the lightbulb goes out.

12 CONTINUED

An arm grabs Julie around the throat in a stranglehold.

JULIE

Ahhh!!

The chicken leg and bite fall to the floor.

CLOSEUP

of chicken leg with bite out. The bite is next to it.

JULIE AND CHARLIE

CHARLIE

Surpirse!

Julie is angry as she sees it is Charlie who has grabbed her. Charlie is a young man of 16.

JULIE

Charlie!

CHARLIE

Hi. Enough chit-chat. Let's do it.

He kisses her...and quickly pulls away.

CHARLIE

(Cont'd)

Yechhh...what's that?

JULIE

Chicken.

He shrugs and grabs her again, but she pushes him away.

JULIE

(Cont'd)

Did you just call a moment before and hang up?

CHARLIE

(laughingly)

Who, me?

He begins heavy petting and quickly gets to her...but she pulls away again.

JULIE

(panting with passion)

Not here! Not now!

CHARLIE
(desperate)
Where?? When??

JULIE
Upstairs. Ten seconds.

She grabs his hand and they both run out of the kitchen.

13 EXT. HOUSE

A light goes on upstairs. THE CAMERA BEGINS MOVING
TOWARD FRONT DOOR, accompanied by HEAVY BREATHING.

14 INT. MASTER BEDROOM - NIGHT

Julie and Charlie enter, look around, turn light on.
Charlie jumps on the king size bed, bouncing a bit,
testing the mattress. Julie undoes her blouse buttons.

CHARLIE
Nice.

JULIE
Are you clean?

CHARLIE
What kind of question is that? Of
course I'm clean. Besides, you
can't wash away herpes.

JULIE
(orders)
Take a shower!!

CHARLIE
(grinning)
Orders get me hot.

He kisses her lightly on the lips and goes to the bathroom,
removing his shirt.

JULIE
I'll be waiting for you...

She throws him a kiss and begins to undress. She closes
door, turns off light and sits on bed.

15 INT. BATHROOM - NIGHT

Charlie enters, turns on light, takes off pants.

15 CONTINUED

We see Charlie's silhouette behind the shower screen. The water is turned on as he sings some Public Domain favorite.

16 INT. DEN - NIGHT

A figure, staying in dark shadows, moves across the room to a desk.

CLOSEUP - A GLOVED HAND

A hand opens a roll top desk. Inside we see a knife, a gun, a noose, a jar of rat poison, a box of paper clips and one lone paper clip. The hand reaches in and takes out the paper clip. It then unbends the clip. MUSIC SWELLS.

CLOSEUP

of the paper clip. Light bounces off its gleaming, deadly surface.

17 SHOWER

We see Charlie scrubbing behind the shower curtain. His silhouette grabs something from its pubic area.

CHARLIE
(V.O.)
Gotcha!

He flicks it away and goes on scrubbing.

18 OMITTED

19 INT. LIVING ROOM - CLOSEUP OF BANISTER

As the CAMERA SLOWLY PANS down the handrail, it encounters the gloved hand moving up. The hand fills the screen and HEAVY BREATHING accompanies it as it moves up a few steps, clutches the banister and moves on.

CLOSEUP - FEET

Two feet in galoshes--it's dry out but the galoshes are wet--sloshing up the stairs.

19 CONTINUED

CLOSEUP - GLOVED HAND

It moves...clutches...moves...clutches. Suddenly the hand stops...the BREATHING STOPS. Slowly, slowly the hand lifts off the banister, pulling up a big wad of chewing gum that is stuck on the banister and now on the glove. The hand tries to wriggle and pull free from the gum, but only stretches out and tangles the gum up more. The other hand tries to help, but only entangles both hands. The BREATHING IS GETTING PISSED.

The hands finally, frantically get the wad of gum free from themselves and hurl it OUT OF FRAME. Then the hand moves up the banister again. The gum wad falls on step. The BREATHING BECOMES A HUM.

CLOSEUP - FEET

The galoshed feet plod up the steps...PLOD...PLOD... they stop. One galosh lifts itself slowly...the wad of gum stretches between the rubber sole and the step. The HEAVY BREATHING BECOMES A CHOKE. The foot tries to get free...scrapes the gum on the other galosh...and gets that one entangled. The feet (in black socks) continue up the stairs.

20 INT. BEDROOM

Julie, lit only by the moon, HEARS a loud THUMP, THUMP (like two angry galoshed feet jumping up and down).

JULIE

Charlie? Are you thumping?

CHARLIE

(o.s. from bathroom)

Humping?

JULIE

Never mind. Hurry up.

She settles herself once again, hears something at window.

CLOSEUP - BEDROOM DOORKNOB

As the gloved hand comes into frame and slowly turns it. Figure comes into room.

21 INT. BATHROOM

Charlie is toweling himself off, talcuming up his body, drying his hair with a hair dryer. He sings, then looks into mirror.

CHARLIE
(into mirror)
Good evening Ladies and Gentlemen
and welcome to the Sahara Tahoe.

He takes a tube of toothpaste, puts a little on his finger, touches it to his teeth and begins gargling loudly.

CLOSEUP - WELLA BALSAM

on sink.

22 BEDROOM

Julie turns to yell at the bathroom door...when the gloved hand grabs her by the neck.

CLOSEUP - JULIE

reacting, terrified, trying to scream.

SHADOWY FIGURE

comes toward her with clip.

23 BATHROOM

Charlie finishes gargling and goes out the door into bedroom wearing towel.

CHARLIE
(dropping towel)
It's showtime!

24 BEDROOM

It is perfectly still. Charlie crosses to bed and gets in.

24 CONTINUED

CHARLIE
(getting into bed)
Hmmm, your feet are cold...here,
turn over...
(tries to kiss her)
Julie, you're not responding to my
maleness. Julie...you asleep?

The SOUND OF HEAVY BREATHING. A RUSTLE OF MATERIAL,
a moonlit glimpse of a shiny green surface. The figure
moves forward.

CHARLIE'S POV

He looks up...and reacts in horror.

CHARLIE
Holy shit!

An infinite blackness like a big monster's mouth comes
up at him...closer...closer. Charlie tries to get
away, but the BLACKNESS QUICKLY ENVELOPES HIM AND THE
CAMERA.

DISSOLVE:

25 EXT. HUMMERS' HOUSE - MUCH LATER THAT NIGHT

A car pulls into driveway, parks, and MR. & MRS. HUMMERS
emerge and go to the front door. They are an average
couple about 40 years old.

26 INT. FOYER/LIVING ROOM

The Hummers enter.

MRS. HUMMERS
Julie! We're back...Where is that
girl?

MR. HUMMERS
Babysitting? Maybe she's asleep.
(closes door)

MRS. HUMMERS
(disgusted)
Asleep at seventy-five cents an
hour!

26 CONTINUED

MR. HUMMERS
I'll check the kids.

27 OMITTED

28 INT. KITCHEN

Mrs. Hummers, holding her head, screams as Mr. Hummers runs in and takes hold of her.

MR. HUMMERS
Honey, what's wrong?

She continues screaming and shaking her finger in the direction of the sink.

MR. HUMMERS
(cont'd)
Your finger? You hurt your finger?

MRS. HUMMERS
(gasping)
No...no...
(points to sink
piled with dishes)
Look at the sink...she didn't wash
the dishes...seventy-five cents an
hour and she didn't wash a single
dish! Where is that girl?

MR. HUMMERS
Maybe she's watching TV.

MRS. HUMMERS
At seventy-five cents an hour?
We'll see about that.

She storms out of the room. Mr. Hummers stays behind.

CLOSEUP - CHICKEN LEG AND BITE

MR. HUMMERS

He sees the chicken leg on the floor, picks it up and looks at it curiously. A bite has been taken out. He finds the bite on the floor, picks it up, fits it into the leg and wraps a rubber band around it.

MR. HUMMERS

Hmmm...

He opens the refrigerator and puts the chicken leg inside.
He HEARS MRS. HUMMERS SCREAM and runs out.

A29 LIVING ROOM

Mr. Hummers crosses living room, stopping to wipe
drool off table and phone. He exits to den.

29 INT. DEN

TV is on without sound. Mrs. Hummers is still screaming
as she points to the television set.

MRS. HUMMERS

She left the TV on! Where is that
girl?

Mr. Hummers shuts off TV.

MR. HUMMERS

Maybe she's upstairs.

They exit.

30 STAIRCASE

As they walk up the stairs they see the galoshes stuck
to the steps with gum. They continue to ascend the
staircase. MUSIC GROWS MORE OMINOUS.

MRS. HUMMERS

Asleep at seventy-five cents an
hour. Where is that girl?

MR. HUMMERS

Wait a minute. Something is wrong
in there. Terribly wrong...I can
feel it.

MRS. HUMMERS

You bet something is wrong. Seventy
five cents an hour.

MR. HUMMERS

Wait.

Mrs. Hummers gives him an impatient look and enters the room.

31 INT. MASTER BEDROOM

Mrs. Hummers turns on the light, looks at Julie's body on the bed, then goes to the Hefty Bag (on the bed), unties the tie-top, and looks inside at Charlie's body.

MRS. HUMMERS

Well, I'll be darned.

Mr. Hummers comes into room. His jaw drops open at the grisly scene. He screams and points to Julie's body, propped up on the bed.

CLOSEUP - JULIE

Paper clips protrude from her face and neck. Her eyes are open.

32 EXT. CEMETERY - NEXT MORNING

A strange group surrounds two caskets. Among the mourners are: The Hummers, TWO SETS OF WEEPING PARENTS (dressed in black), and the FACULTY MEMBERS OF LAMAB HIGH...a motley crew, every one of whom looks easily guilty of murder. On the other side of the caskets the HIGH SCHOOL BAND plays the "ODE TO JOY" from Beethoven's 9th. Toby is standing with the mourners looking very sad. Hardy has his arm around her.

TOBY

(to Hardy)

I told her to be careful. I told her not to have Charlie come over... but did she listen?

HARDY

(enjoying his closeness to Toby)

It wasn't your fault. You can only do so much for people.

MR. PETERS, at podium, speaking into microphone, hurriedly gets things rolling. Peters is the high school principal, a nervous and harrassed type, always in a rush...like now.

32 CONTINUED

PETERS

Today is a sad day for me, perhaps the saddest in my tenure as Principal of our school, dear old Lamab High. For me, looking down at the corpses of two former students is very painful...

(points to weeping parents)

And I'll bet it's no picnic for their parents. But we must go on... (looks at watch)

...because although this is a sad day, it is also a big day...a big day for all of us...the day of the big parade, the big game, the big Queen-crowning...

33 TWO STUDENTS AT REAR OF CROWD

As Peters speaks, JOE, an earnest young man, is placing his hand on the fanny of BERTHA.

PETERS

(V.O.)

...the big yearbook signing party...

TWO OTHER STUDENTS - NEARBY

RED HEAD

It's so sad.

PUNK GIRL

Yeah...they crawled up the asshole of death.

JOE AND BERTHA

BERTHA

Stop...how can you think of sex now?

JOE

I can never stop thinkin' about it. Funerals get me hot.

BETHA

Julie was my friend. We shared so much...We were both Homecoming Queen candidates. Ohhh, it's so awful.

33 CONTINUED

She lowers her head and weeps.

JOE

What's so awful? With Julie dead
you got a better shot at winning.

Bertha's head slowly raises. She dabs at her tears and
thinks. We HEAR GEARS TURNING. A beat. She smiles
and hugs Joe.

BERTHA

Oh, Joe. You always know just what
to say to cheer a girl up. You're
so sensitive.

JOE

(smiles)

Yeah.

In a few moments he will be able to drag her off toward
a nearby parked car.

34 PETERS

breathlessly finishing the list at graveside.

PETERS

...The big car wash, the big dance...
and now this...the big funeral. Now
we could moan about the fact that we
have to have these extra-curricular
activities in one day because of
state budget cuts. But that wouldn't
be in the spirit of Lamab High!
Would it?!

STUDENTS

On the other side of the caskets are the Lamab High
CHEERLEADERS who wave black pom poms...

CHEERLEADERS

(in unison)

Gimme a Boo!
Gimme a Hoo!
Gimme a Boo Hoo Hoo!

Gimme a Boo!
Gimme a Hoo!
Gimme a Boo Hoo Hoo!
(they all leap up
in the air)
BEEEEAT DEATH!!!!

34 CONTINUED

PETERS

PETERS

Thank you members of the Pep Team.

35 GRAVESIDE

The high school handyman, MALVERT, steps forward and begins drooling into the graves and BREATHING HEAVILY. He wears green gloves and new galoshes. Let's face it... the man looks suspicious.

CLOSEUP

of the gloves.

CLOSEUP

of the galoshes.

GRAVESIDE

MALVERT

(leaning forward)

Student bodies...student bodies.

PETERS

Back, Malvert! Back!

(to crowd for

their benefit)

You want people to be suspicious of you?

DUMPKIN

That man should be put to sleep.

MRS. VAN DYKE

All men should be put to sleep.

Malvert settles back in with the others.

PETERS

Orating.

35 CONTINUED

PETERS

Let's take our cue from Julie and
Charlie here. Are they moaning?
No. They have better things to do...
and so do we.

(to OLD PRIEST sitting,
asleep, in front of
podium)

So let's get this over with, Father.

The Old Priest slowly rises.

PETERS

This year, okay, Father?

HARDY AND TOBY

They watch Joe and Bertha sneak across the cemetery
toward a parked car.

TOBY

Look at those two sneaking off...

HARDY

Maybe it will relieve their grief.

TOBY

(thinks he's sick)

I have a feeling these murders
were sexually motivated. If the
murderer is around here, I hope
he doesn't notice those two going
off to make it.

BERTHA AND JOE

sneaking off toward Joe's car.

SERIES OF QUICK CUTS - EXTREME CLOSE-UPS

of several sets of eyes moving in the same direction as
Joe and Bertha. OMINOUS MUSIC AND HEAVY BREATHING.

36 INT. BERTHA'S CAR

Also home. Joe pulls Bertha into the back seat and
begins necking with her at the same time as he rummages
through her purse.

36 CONTINUED

BERTHA

We can't do it now. My mother found my diaphragm.

JOE

What? Did she throw it away?

BERTHA

You know my mother. She never throws anything away.

JOE

Where is it? What'd she do with it?

BERTHA

It's too embarrassing.

JOE

C'mon, tell me. I got a right to know. That diaphragm was a gift from me.

BERTHA

She had it bronzed and turned into a bird bath.

JOE

Jeez...I hope the birds don't drown.

(he laughs)

BERTHA

Joe!

She punches him playfully. The fighting turns erotic. Joe breaks.

JOE

I'm going to get something. Don't start without me.

Joe exits the car. Bertha is left...alone. She begins primping, getting ready as MUSIC GROWS MORE OMINOUS.

37 GRAVESIDE

The official services are over. Mourners have started breaking up into groups and/or dispersing. Several people are now absent from the scene--Peters, Malvert and a couple of other faculty members. Mr. and Mrs. Hummers come over to Julie's grieving parents.

37 CONTINUED

MRS. HUMMERS

Mrs. Smith...I'm Mrs. Hummers.
Julie was babysitting at my home
when she got it. I wanted you to
have the money I owed her.

(she presses an envelope
into the woman's hand)

It's all there. Five hours at
sixty-five cents an hour. Oh...and
I also included Julie's car fare...
one way of course.

38 BACK SEAT OF CAR

Bertha is waiting anxiously. She HEARS A KNOCKING on
the car window. She looks around and is startled to see
a wooden horse's head knocking on the window. She
laughs.

BERTHA

Joe! What's that? Joe? You're
not Joe...you're...

HORSE HEAD'S POV

Bobbing, weaving, looking at Bertha. HEAVY BREATHING.

BACK SEAT

The horse head comes down on her head...hard.

BERTHA

Ahhhh!

BLURRY EFX SHOT

As the horse head comes repeatedly down on her head.
MUSIC SCREECHES.

DISSOLVE:

39 GRAVESIDE - VAN DYKE AND KRUD

MRS. VAN DYKE

Funerals are fun. I've buried
four husbands.

KRUD

They were dead of course.

39 CONTINUED

MRS. VAN DYKE

Honey, they were practically dead
when I married them.

A40 JOE

getting bag of rubbers from his car.

40 JOE

He comes running through cemetery toward Bertha's car
carrying a shopping bag full of rubbers. He opens the
door and reacts.

OVER JOE'S SHOULDER

Joe sees Bertha lying crumpled, wide-eyed and limp on
the back seat.

JOE

Awww! You started without me.
Bertha. Bertha?

HEAVY BREATHING behind Joe. He hears it, turns around
and yells.

JOE

No!

JOE'S POV

of a black, cavernous mouth coming at him. He is
enveloped in darkness.

CLOSEUP - HEFTY BAG

Its shiny-slithery, green sides twist and turn as Joe
struggles to get free.

41 GRAVESIDE

Toby, still with Hardy, is looking at Joe's car rocking
up and down.

HARDY

Look, there's Joe.

41 CONTINUED

Toby leaves graveside and goes to car. As she approaches...

TOBY

Joe, that's not very funny. Joe,
this is not my idea of a joke and
it's in very bad taste!

Joe is in bag by car, hand protruding. Toby looks inside car and sees Bertha's dead body and screams.

42 CROWD'S POV

Toby stands by Joe's parked car. She has opened the back door and both bodies have tumbled out onto the pavement. Joe has clawed open a small rip in the green Hefty Bag...enough for us to see one grasping hand and one bloodshot eye...but not enough to save his life.

THE CROWD

They all run over to the hysterical Toby. Some comfort her, some gasp at the bodies. A police car pulls up, SIRENS BLARING. OFFICER CRISP gets out. She shoots her gun in the air to get the crowd's attention.

CRISP

All right, whose car is this?

TOBY

(sobbing, pointing
to Bertha)

It's hers. And she's been murdered.

Crisp whips off a ticket and throws it on Bertha's body.

CRISP

Don't tell me my business. She's
parked illegally.

Crisp puts another ticket in Joe's frozen claw.

CRISP

(Cont'd)
Littering.

DISSOLVE:

43 EXT. LAMAB HIGH - A FEW MINUTES LATER

Students and faculty arrive directly from the funeral en masse; some on foot; some in cars.

44 HANDICAPPED PARKING SPACE

WHEELS, a student in a wheelchair (who we saw earlier at the funeral) drives up to the space. Wheels has a big picture of Jane Fonda affixed to his wheelchair, hanging like a carrot in front of his eyes. Another car pulls up for the space. Seated at the wheel is a seeing eye dog and seated next to him, in dark glasses, is a blind student, CHARLES RAY. The car screeches and swerves to avoid WHEELS' car. CHARLES RAY and his dog jump out.

CHARLES

Get out of my parking space.

WHEELS

I'm more handicapped than you! I can never really make love to a woman.

CHARLES

(flailing with his cane)

I can never find one! Get out!

They begin pushing and shoving.

45 TOBY AND HARDY

They arrive at the school grounds. These two are dressed more conservatively than the others. Pinned to Toby's jacket is a button that says, "NO." Hardy wears short, baggy cords, white socks, a windbreaker bulging with calculators, slide rules and a biorythm calculator.

TOBY

It's all so horrible. Who could have done it?

HARDY

I don't know. It could have been anybody.

TOBY

It can't be just anybody; it's got to be somebody.

45 CONTINUED

HARDY

Of course it's somebody. But that
somebody could be anybody.

TOBY

We didn't do it, right?

HARDY

Right.

TOBY

So you can't say it could be
anybody. We're anybody.

HARDY

True. But we are also somebody.

They think this over in solemn silence as they walk by
the handicapped parking place where Wheels and Charles
Ray are still fighting.

HOLD on the Dueling Handicaps as a snazzy sports car
pulls up right between them, banging Charles' and Wheels'
cars out of the way.

CLOSEUP - SPORTS CAR DOOR

The door opens and a sexy rear end in skin-tight jeans
emerges. (The jeans bear the label: "CALVIN CLONE.")
PATTI, a breathtaking, wealthy snot emerges from the
car, grabbing her books, obviously late.

WHEELS

Hey that's our spot...handicapped.

PATTI

(in quick explanation)
Great physical beauty can be a
handicap, too.

She flounces off.

CHARLES RAY

(to Wheels)

Was that Patti Prisswell?

WHEELS

Yeah.

CHARLES RAY

Describe her to me, man.

45 CONTINUED

WHEELS

I'm late to class.

He starts off.

CHARLES RAY

I'll give you five bucks, man.

Wheels stops and turns his wheelchair around.

WHEELS

Ten.

CHARLES RAY

Seven fifty.

He puts the money in Wheel's hand and they start off together.

WHEELS

She's the richest black girl in the school...

46 FACULTY PARKING AREA

Miss Mumsley and Peters pull up and park. Mumsley is at the wheel...she seems to drive Peters everywhere. Peters jumps out of the car and hurries towards school. He's nervously twisting something too small to see in his hands.

PETERS

Come on, Miss Mumsley. Big day... big day...

MUMSLEY

Now, Harlow, don't tire yourself. A brilliant educator like you needs his rest.

PETERS

Thank you for your concern, Miss Mumsley. Have you managed to get in touch with Mrs. Peters for me?

MUMSLEY

I tried. But they said Mrs. Peters was in conference.

46 CONTINUED

PETERS

(biting lip)

Conference...what a way to term
her job...you know what those
conferences are, Miss Mumsley?

MUMSLEY

I know, Mr. Peters...it must be
difficult having a wife who works
as a sexual surrogate for illegal
aliens.

PETERS

Please...no time for personal
problems...big day...big game...
big murders.

Peters sees Toby and Hardy heading towards a classroom.

PETERS

There's the Badger girl. I must
speak to her.

He rushes off. Mumsley watches him go, shaking her head
in admiration.

MUMSLEY

Such an energetic boy.

She starts after him...notices he dropped something and
picks it up.

CLOSEUP

A gleaming paper clip twisted into a straight little
dagger.

MUMSLEY

She looks nervously around in all directions.

MUMSLEY

But so careless...

(sighs)

I'll put it with the rest.

She surreptitiously drops the clip down her bosom where
it CLANGS against other metal. Then she goes off after
Peters.

47 EXT. CLASSROOM

Toby and Hardy are about to enter the building as Peters catches up with them. Mumsley is not far behind.

PETERS

Miss Badger, I want to talk to you.

HARDY

(going inside)

Hurry up.

TOBY

What about, sir?

PETERS

About these murders. You discovered the last two bodies and you were also the last person to speak to Julie alive. I thought that maybe you could shed some light on things.

TOBY

(her lip begins to tremble)

I find it very difficult to talk about...and I'm late for class.

MUMSLEY

You better do what your principal says, you horrid little girl... especially since you're a prime suspect in this case.

Toby begins to cry. Peters comforts her.

PETERS

Sometimes Miss Mumsley is a little too emphatic on my behalf.

MUMSLEY

One can't be too supportive of the man who will someday be named the first American Saint of Education.

PETERS

(muses)

I guess not.

TOBY

Look. I've got to get to my shop class or Mr. Dumpkin will kill me.

47 CONTINUED

CLOSEUP - TWO GLOVED HANDS

They come down on Toby's shoulders. MUSIC SCREAMS WILDLY. Toby screams wildly.

TOBY
(o.s.)
Ahhhhhhhh!!!!

GROUP

MR. DUMPKIN, the shop teacher (who looks like a large, square piece of wood) has his two gloved hands on Toby's shoulder.

TOBY
Mr. Dumpkin!

DUMPKIN
Get inside. You're late for class.

PETERS
Dumpkin, if you don't mind. I'm
conducting administrative business.

DUMPKIN
You dingleberry picking sleazebag!
(pause)
I never wanted any girls in my
class in the first place.

He goes off with Toby. Peters is left with Mumsley.

PETERS
Once they get tenure, they lose
respect.

At curbside a dusty, battered and beaten old school bus pulls up and parks. The doors squeak open and out steps MAWAMBA, an African black, the only passenger. He wears a Donshiki.

48 INT. SHOP CLASS - MINUTES LATER

Dumpkin is at the front of the large room which contains band saws, lathes, etc. On the wall is a poster which reads, "LET'S GET LATHED." Behind Dumpkin are rows of shelves filled with hundreds of HORSE HEAD BOOKENDS. All the corners of the room are piled high with horse head bookends.

48 CONTINUED

DUMPKIN

(addressing class
as he saws)

Class, today we will learn how to
make a horse head bookend.

(saws)

The entire class MOANS and GROANS.

WHEELS AND CHARLES RAY

sitting at a table.

CHARLES RAY

Did you score the pot, man?

WHEELS

Pot? Yeah.

(takes out a pack of
cigarettes)

Put your hand out.

WHEELS

It's still loose...fresh from Maui.

(breaks cigarette into
Charles' hand)

It's good stuff. Do you have the
money?

Charles Ray hands Wheels some money. Mawamba enters in
b.g.

CHARLES

Yeah.

TOBY

She watches suspiciously as Dumpkin leans over the band
saw with the piece of wood. He is totally absorbed,
even obsessed, by what he is doing.

DUMPKIN

DUMPKIN

Perhaps man's highest cultural
achievement is the horse head
bookend.

(saws)

With rape and violence rampant in
this land...

(MORE)

48 CONTINUED

DUMPKIN

(Cont'd, saws)

...With human flesh cheapened and vulgarized...

(he saws)

One of the last bastions of decency is the gentle satisfaction one gains from making a horse head bookend.

Mawamba crosses the room.

DUMPKIN

(to Mawamba)

Just a minute, son. You in the bedsheet.

In b.g. Toby gets up and goes to a Hefty Bag full of bookends, looking for clues.

DUMPKIN AND MAWAMBA

DUMPKIN

Take that tamborine off your head. You belong to this school?

MAWAMBA

Yes, sir. My name is Mawamba.

DUMPKIN

That a fact? Don't you know the school year started in September? This is the last day in June.

MAWAMBA

I am a bussing student, sir, from Ozowi.

DUMPKIN

Ozowi? That near Philadelphia?

MAWAMBA

It's in Africa, sir. That is why I am late. My bus just got in.

DUMPKIN

Do you know anything about horse head bookends?

MAWAMBA

No, sir.

48 CONTINUED

DUMPKIN

(smiles)

Good. And would you mind telling me why you aren't in your neighborhood school?

MAWAMBA

Court order, Bwana.

DUMPKIN

Court order, court order...if the right people ever take over this country, we'll see some real court orders...now sit down and make horse heads.

TOBY AND HARDY

Toby returns to her seat.

TOBY

(to Hardy)

You'll never believe what I saw over there.

HARDY

What?

TOBY

Never mind. I'll tell you later. Look at this.

Toby reaches in her bag and pulls out a bloodstained horse head bookend.

HARDY

(whispers)

What's that?

TOBY

I found it where Joe and Bertha were murdered. They shouldn't have been doing that at a funeral.

HARDY

Wouldn't you like to do that someday?

TOBY

No! Not even if it meant saving the whales.

48 CONTINUED

DUMPKIN AND MAWAMBA

He hears Toby and Hardy talking and turns away from Mawamba.

DUMPKIN

Talking?! During horse head bookends?
Who was that?

He sees Toby hide something behind her back.

DUMPKIN

Sure...the girl.

He goes over to her and pulls the horse head out from under her sweater.

DUMPKIN

(Cont'd)

What do we have here, Miss-Shouldn't-
Be-In-The-Class-Anyway?

TOBY

It's a horse head bookend, Mr.
Dumpkin.

He takes the bookend out of her hand and looks at it admiringly...especially the bloodstains.

DUMPKIN

Hmmm. You stained it and everything.

TOBY

Yes, sir.

DUMPKIN

I couldn't have done it better
myself.

TOBY

That's what I was thinking.

Dumpkin shoots her a look. An OMINOUS STING OF MUSIC.

DISSOLVE:

49 INT. GIRL'S LOCKER ROOM - 15 MINUTES LATER

A row of lockers line one wall. On the other side of the room are several large portable laundry bins, each filled with towels. A few girls are suiting up for gym class (including the volleyball team captain, SUE). Patti, DAGMAR (a girl with huge breasts and small clothes) and JOAN (another beauty) enter. They each carry hanging bags with long dresses inside.

49 CONTINUED

PATTI

Don't mind us, girls. We Homecoming Queen candidates just have to change for the parade.

SUE

How come I have to break my ass playing volleyball while you get all dolled up?

PATTI

Because I'm beautiful.

SUE

Someday you'll be old and ugly.

PATTI

Oh, no I won't.
(she opens her hand
revealing two black
capsules)
I have these cyanide tablets...and
I intend to take them the very
first time I get a wrinkle.

Patti opens her locker. It's lined with mirrors. She begins searching for wrinkles. Sue is fed up and grabs a volleyball.

SUE

(to team)

Where's Toby?

DAGMAR

I heard she got into trouble in Mr. Dumpkin's class. They found her with a weapon or something.

PATTI

I don't trust any girl that doesn't seem interested in clothes.

DAGMAR

And she was the first one at the murder site.

JOAN

Quit acting silly. If there is one person in this world you don't have to be afraid of, it's Toby.

The others all nod in agreement. Toby comes running breathlessly into the room.

49 CONTINUED

TOBY

Hi!

They all jump and scream.

SUE

Hurry up.

TOBY

I will.

Sue and the Volleyball Girls exit. Toby removes her jacket with the "NO" button on it, revealing another button pinned to her blouse. This one reads, "I SAID, NO." As she hurries to change she notices the other three looking at her.

TOBY

What's the matter with you?

PATTI

Nothing. We're just a little nervous. I'm nervous about being Homecoming Queen and these two are nervous about carrying my roses.

DAGMAR

Hey, you haven't won yet.

PATTI

(admiring herself
in mirror)

Darling with a figure like this,
it's a fait accompli. That's
French.

Joan gives the Italian "fuck you" arm sign to Patti.

JOAN

That's Italian.

POV - FROM BEHIND LAUNDRY BIN - HAND HELD

We HEAR HEAVY BREATHING as the CAMERA PEEKS OUT and observes Patti posing for herself. We HEAR DAGMAR.

DAGMAR

(V.O.)

What do you call this...chopped
liver?

49 CONTINUED

CAMERA GROVELS OVER behind the laundry bins to the opposite end and WATCHES Dagmar removing her blouse. We HEAR Joan.

JOAN

(V.O.)

Some of the boys like my legs.

The BREATHING BECOMES ANXIOUS AND ANTICIPATORY as CAMERA MOVES behind the middle laundry bin to SEE JOAN removing her skirt, revealing her lovely legs. We HEAR PATTI.

PATTI

(V.O.)

The only thing I put between me and my Calvin Clones is my boyfriend's hand.

CAMERA JERKS OVER TO THE FIRST BIN. THE BREATHING IS BECOMING HEAVY, EXHAUSTED. CAMERA HOLDS ON PATTI REMOVING HER JEANS. WE HEAR DAGMAR.

DAGMAR

I have the slimmest waist in proportion to my bosom.

CAMERA STUMBLES BACK BEHIND THIRD BIN. THE BREATHING is now a WHEEZE. JOAN IS HEARD.

JOAN

(V.O.)

Do good thighs count?

THE CAMERA MOVES SLOWLY, EXHAUSTEDLY BEHIND THE MIDDLE BIN TO WATCH Joan's thighs revealed. PATTI IS HEARD.

PATTI

(V.O.)

I'll bet the judges wish they could get a look at this.

BREATHING CHOKES, CAMERA STARTS MOVING SLOWLY. WE HEAR TOBY.

TOBY

(V.O.)

Stop this!!!

The BREATHING BECOMES A GRATEFUL SIGH. THE CAMERA SLUMPS TO THE FLOOR.

49 CONTINUED

ALL THE GIRLS

They look a little sheepish.

TOBY

I can't believe how calloused you
all are.

PATTI

I'm not calloused!
(pulls out skin stone)
I rub my heels and elbows three
times a day.

TOBY

You know what I mean. Two of your
best friends are dead and all you
can think about is how you look.

JOAN

You're right. We must look awful.
I could cry but my mascara...

DAGMAR

I'm sorry, Toby. They say being
mean causes frown lines.

PATTI

No?!

They go out gaily humming "I LOVE A PARADE." Toby
shakes her head in disgust. and begins quickly disrobing.
She takes off her blouse. We see pinned to her bra a
button that says, "FOR THE LAST TIME, NO!"

TOBY

All this school thinks about is
appearances and...

(yells)

Sex! Sex! Sex!

BEHIND TOWEL BIN

On the final "SEX," THE CAMERA BEGINS MOVING UP OVER THE
TOWELS. BREATHING BEGINS.

TOBY

A chill comes over her as she starts to slip on her
gym clothes. EERIE MUSIC BEGINS.

49 CONTINUED

TOBY
Hello, is somebody there?

BREATHER'S POV OF TOBY

Clutching her tee-shirt in front of her.

TOBY

She sees one of the towel bins move. She screams and runs out the locker room door.

50 SERIES OF SHOTS - CHASE SEQUENCE

Lots of HEAVY BREATHING, CLOSE-UPS of Toby's BARE FEET, SLOSHING GALOSHES plodding after, running into blind corners, up stairs, etc. The sequence ends with Toby eluding the Breather, running through a door marked "MAINTENANCE" and slamming it.

51 INT. MAINTENANCE ROOM

Toby, out of breath, latches the door behind her and quickly puts on her tee-shirt. She moves into the room, looking around in the dark.

TOBY
I'm safe.

She HEARS BREATHING that makes an "UH, UH" NOISE.

BREATHING
Unhh, unhhh...

She stands there in the darkened room filled with strange and noisy equipment. She HEARS A NOISE behind her and turns. Her eyes widen in horror.

TOBY
Mr. Malvert!

He stands there grinning, wearing galoshes and nodding.

MALVERT
You Mrs. Malvert.

He moves toward her. She backs up.

51 CONTINUED

TOBY

No.

MALVERT

You say no to Malvert?

TOBY

Yes! No!

MALVERT

You help Malvert. Malvert needs help.

Breathing heavily, he comes right up to her face... pitiful and terrifying at the same time. He reaches down in his pants... Toby is about to scream...when Malvert pulls the LONDON TIMES from his pants.

MALVERT

(Cont'd)

Malvert needs five letter word for 'stealth-like movement.'

TOBY

Creep!

MALVERT

(elated)

Malvert thanks!

He happily writes it in puzzle as Toby storms out.

DISSOLVE:

52 EXT. MAIN STREET - PARADE - DAY

PETERS

And remember, dear friends, this may not be the biggest parade in the world...but it will be the most sincere...We have dedicated it to those students who are no longer with us...for like everyone else... even the dead love a parade. Strike up the band!

During the above speech CAMERA PULLS BACK revealing Peters standing on a makeshift platform alongside faculty.

52 CONTINUED

The parade begins and we see what must be the worst-looking parade assembly of all time. A few cars with bunting, balloons, followed by bad-looking floats on which the HOMECOMING QUEEN CANDIDATES perch.

MUMSLEY

Yes, Harlow. It's a big day.

Malvert, who has been standing near platform on sidewalk, suddenly runs out into the street toward float carrying some of the Homecoming Queen candidates. Dumpkin leaves platform, runs after Malvert, drags him back to the sidewalk and resumes his place on platform.

53 OMITTED

54 WHEELS AND CHARLES RAY

Wheels is describing the scene to the blind student, CHARLES RAY.

WHEELS

The floats are gorgeous...and you should see the cheerleaders. They are removing their blouses...look at those pom poms.

CHARLES

Yeah?

WHEELS

And the Homecoming Queen girls...no clothes! Wow!

CHARLES

(getting excited)

Yeah, yeah???

WHEELS

Yeah...now give me the dollar.

CHARLES

(digs in pocket)

Man, you sure charge more than a German Shepherd.

55 EXT. BULL FLOAT

RALPH, a passenger in the car pulling the Bull Float, looks back and sees Dagmar on float. He leaves car, climbs up on float and takes Dagmar down into the inside of float with him.

56 EXT. STREET - CROWD - TOBY AND HARDY

She looks at float.

TOBY'S POV

Dagmar on the float as she is suddenly whisked down into the Bull.

BACK TO TOBY AND HARDY

TOBY

Did you see that?

HARDY

What?

Toby takes off, heading toward Bull float.

57 INT. BULL FLOAT

Ralph pulls Dagmar into the bowels of the float. She is going along with it, but can't believe it's happening.

DAGMAR

Ralph, are you crazy? What the hell are you doing?

RALPH

I can't help it. I get hot whenever I'm inside a bull.

He stops and fumbles with her blouse. DISCO HUMP MUSIC BEGINS.

58 OMIT

59 INT. FLOAT

Ralph is beginning to ravish Dagmar as she lies with her eyes tightly closed. The Bull lurches, tossing them around.

59 CONTINUED

DAGMAR
I can't do it now.

RALPH
Why not?

DAGMAR
I'm having trouble fantasizing
about another guy!

RALPH
Think about my brother.

DAGMAR
Okay, but can't you tell that guy
to drive slower? I'm getting
nauseous.

RALPH
Okay...wait here.

60 EXT. THE BULL FLOAT

As it lurches, stops and starts.

A61 CLOSEUP - THE BULL'S EMPTY CROTCH

61 INT. BULL - DAGMAR

Waiting in the dark. The HEAVY BREATHING upon her.

CLOSEUP - DAGMAR

She reacts...terror

DAGMAR
No! No!

HER POV - A LARGE BULL TESTICLE

held in a gloved hand that is raised, gleaming in the
darkness from a shaft of light coming through the float
wall. The testicle comes down, past CAMERA, back up,
back down. The SOUND of it hitting flesh is as stupid
as the boxing effects in RAGING BULL.

62 OMIT

63 INT. REAR OF BULL

Dagmar lying in the darkness as Ralph returns. He sees her, reacts at the sight.

RALPH

Dagmar!

(he picks up balls)

Looks like a bull ball.

The HEAVY BREATHING is heard. Ralph turns to look behind him, reacts as a TRASH BAG comes down to envelope him.

RALPH

No! No!

A64 EXT. STREET

Toby runs to the Bull float and climbs to the top, going inside.

TOBY

Dagmar...Ralph...You guys, I saw you come in here. You shouldn't be doing this. I saw you come down here.

64 STREET

The messy parade continues. Scott is in a car with a gun in his hands.

Suddenly a Hefty bag falls out of the rear end of the Bull. The crowd laughs, but Peters is upset.

PETERS

What's that?

MUMSLEY

Bull shit?

The crowd's amusement turns to a gasp as now Dagmar's battered body falls out on the street. The float stops. The crowd moves forward to investigate just as...Toby falls out and hits her head. She rubs it and looks up.

TOBY'S POV - FUZZY

Of the crowd looming over her...they all have accusing looks.

65 INT. MRS. VAN DYKE'S CLASSROOM - HALF AN HOUR LATER

She is whacking off frog penises at the front of the class as the kids talk at the back.

VAN DYKE

First we will remove these ugly
little frog penises.

Scott, Hardy, Sue and Patti are standing around talking.
Patti is having her nails done by a PROFESSIONAL
MANICURIST.

SUE

I can't believe all this talk about
Toby being involved in the murders.

65 CONTINUED

HARDY

The reason you can't believe it is
because it isn't true.

SCOTT

It doesn't matter if it's true.
She's reflecting poorly on our
school. If she had any sense of
honor, she'd kill herself.

Hardy is upset by this remark. Patti soothes him.

PATTI

Toby will be fine. When you're
not beautiful, you become strong.

66 INT. PETERS' OFFICE

Toby is cowering in a pool of harsh, bright light.
She is being interrogated. Behind the desk lamp (the
only light in the room) are Crisp, and Peters.

CRISP

(offering her a
cigarette)
Cigarette?

Toby shakes her head "no." She squints, trying to
shield the light from her eyes.

CRISP

(Cont'd)
I'll come right to the point.
You're the murderer.

Toby reacts, incredulous, choked up, tearful.

TOBY

No! That's impossible! I wouldn't
hurt a fly!

A fly buzzes around Toby's nose, she reaches up and
swats it dead between her hands. Then she looks up
sheepishly at the cops.

CRISP

The girl's obviously a liar.

PETERS

Wait a minute...may I make a
suggestion? Instead of sending
her to jail...

66 CONTINUED

CRISP

I hate it when people ask
you 'may I make a suggestion' and
then talk before you answer them?

PETERS

Sorry. I just thought it might
be a good idea if Toby saw the
school's consulting psychiatrist
before we came to any firm
conclusions.

Crisp thinks...

Yeah! It would leave Crisp free
to write more tickets and win the
color TV.

Crisp turns to Toby.

CRISP

All right, young lady. You can
go for now...

TOBY

Thank you, ma'am.

CRISP

This interrogation is over.

Crisp turns off the light, the room is plunged into
darkness. VOICES come out of DARKNESS.

PETERS

What the...

CRISP

I also hate it when people say
'what the...'. It's so phoney.

A shaft of light crosses the room as Toby crawls out
the door.

TOBY

Goodbye and thanks for your
confidence in me, Mr. Peters.

66 CONTINUED

PETERS

Leave that door...

But she's already slammed it shut and they're in total darkness again. We HEAR A GROSSLY INORDINATE AMOUNT OF BREAKING, BUMPING AND CRASHING. Suddenly the door opens again and Malvert turns on the light. He pays no attention to the completely demolished room (including a wrecked car) or to the fact that everyone is crawling around on their hands and knees and that Peters has mounted Crisp.

CRISP

What are you doing?

PETERS

Looking for clues.

Whistling, Malvert goes to the wall, turns his back to them and begins peeing into trash can.

CRISP

(freeing herself from
Peters)

And what's he doing?

PETERS

(shaking head sadly)

This is where the rest room used to be before they remodeled the building and Malvert thinks it's still here. I keep a trash can over there just for that purpose.

CRISP

(over loud peeing in
can noise)

What a sweet story.

PETERS

Well, the man deserves some respect. He was a teacher... before the accident.

CRISP

What accident?

PETERS

He was in a terrible crash. He was rammed from the front and back at the same time. Poor fellow got whiplash in both directions.

66 CONTINUED

They look at Malvert, who nods "yes...that's the way it was..."

TWANG

Poor man...once a teacher, now a janitor.

PETERS

Yes...but he enjoys the raise in pay.

Malvert nods and pulls out a wad of dough.

MALVERT

Malvert afford hookers.

PETERS

(to others)

Poor fellow...

(comes up to Malvert
who is zipping up)

All done?

MALVERT

No...

(he dribbles on
Peters' foot)

Now done...

PETERS

(retaining composure)

You can't get angry with him...poor fellow gets teased unmercifully.

Don't you, Malvert?

(Malvert nods sadly
"yes," to the cops)

CRISP

Wait a minute! Look at those gloves...
and those galoshes...and that face.
This is our man!

PETERS

What man?

CRISP

The killer!

(She grabs Malverts
glove)

Look, he's got blood on his hands.

MALVERT

(explaining)

No. Sometime Malvert pee red. You know good urologist?

66 CONTINUED

CRISP
(quickly dropping glove)
You're coming with me.

THE PHONE RINGS

CRISP
(Cont'd)
I'll get it. I'm furthest from the
phone.

Crisp crosses the room with Malvert in tow and picks up
the phone.

CRISP
Hello?

CLOSEUP

A pair of lips protrude from a nylon mask and speak
through a rubber chicken that is being held up to the
receiver. The voice is very husky and affected. WE
INTERCUT BETWEEN THE LIPS AND CRISP.

LIPS
Hello, I won't beat around the
bush. I killed everybody and I'm
glad.

CRISP
Well, I appreciate your honesty.
Why does your voice sound funny?

LIPS
I'm disguising it.

CRISP
How?

LIPS
By speaking through a rubber
chicken.

CRISP
That's what I thought.

LIPS
I will kill again at the football
game. Click.

CRISP
Did you hang up?

LIPS
No, I said, "click." Now I'm
hanging up.

66 CONTINUED

PETERS

Who was that?

CRISP

The killer.

PETERS

If that was the killer Malvert
can't be guilty. You can go,
Malvert.

CRISP

Not so fast. He could still be a
confederate.

MALVERT

Yes...Malvert confederate.

He grins, pulls out a Johnny Rebel hat and puts it on.
Crisp and Peters shake their heads sadly...this isn't
their man.

DISSOLVE:

67 INT. PSYCHOLOGIST'S OFFICE - DAY

DR. SIGMUND, the consulting psychologist sitting
comfortably behind his desk, casually holding a pipe
which he puffs on gently but then clamps down hard with
his teeth, alternating, puffing and clamping, as Toby
before him is sobbing, upset.

TOBY

I'm sorry...I promised myself
I wouldn't cry...

Sigmund reaches into his inside pocket.

SIGMUND

That's okay, it's all right to
cry...perhaps this will help...

As he takes his hand out he is holding a second pipe
which he reaches over and hands to Toby.

TOBY

Thank you..., Dr. Sigmund.

Toby takes the pipe and using it like a handkerchief,
dabs her eyes with the bowl, then hands it back to Sigmund.

67 CONTINUED

SIGMUND

Don't be so formal. Call me
Pisher.

Feel better?

TOBY

Yes, thank you...

SIGMUND

Toby, I'm going to ask you a
difficult question. Are you
up for it?

TOBY

Is it multiple choice or
essay, Dr. Sigmund?

SIGMUND

Please, you don't have to be
so formal...call me daddy.

TOBY

Daddy? Wouldn't that be
unusual?

SIGMUND

Not really, Toby, you see some
day I hope to be famous...a
sort of father image to the
disturbed. All I need is one
sensational case...

Sigmund turns his gaze away from Toby, his eyes fixed,
perhaps talking directly into camera to audience.

One breakthrough case. Multiple
personality, perhaps...proof
that reincarnation does exist
perhaps...the devil as a patient,
perhaps...perhaps...perhaps...

Toby strains to hear his muttering. He is in another
world.

TOBY

I'm sorry, I couldn't hear
what you were saying.

Sigmund snapping out of it.

67 CONTINUED

SIGMUND

Oh, was I saying something?

TOBY

Perhaps I was mistaken...

SIGMUND

Perhaps. Tell me, Toby...how do you feel about sex?

TOBY

Between a man and a woman?

SIGMUND

Yes...or the species of your choice.

TOBY

I think sex can be a beautiful thing. If two people are in love and are married and can share and care for one another. Two souls blending into one... two hot bodies pressed against each other's flesh.

Sigmund is becoming subtly excited.

SIGMUND

Yes, yes, go on...

TOBY

And at the same time it can be ugly...dirty...disgusting yuchhh...my father...

SIGMUND

Yuchhh? Your father? What about your father? Did you like him?

TOBY

I hated him..when I was a child he would beat me and lock me in my room...with him in it...

SIGMUND

I hear what you're saying
(pause)
...go on...

TOBY

He told me sex was bad and dirty...

67 CONTINUED

SIGMUND

And your mother? What did she tell you?

TOBY

She also told me sex was bad and dirty. But only with my father. With everyone else she said it was great.

Toby sobs, cries. Sigmund hands her the pipe again, and again she wipes away her tears.

Thank you...

SIGMUND

Your fellow students who were murdered...they had sex, didn't they, Toby?

TOBY

Yes...but I had nothing to do with their murders...I tried to warn them...

SIGMUND

And yet the police say you may be involved in these murders.

TOBY

Why would I kill Julie? She was my best friend?

SIGMUND

And Bertha?

TOBY

Bertha was my second best friend!

SIGMUND

And Dagmar?

TOBY

She was my third best friend! They were all my best friends. You've got to believe me!

Toby crying again out of anger, frustration. Sigmund hands her another pipe, with which she dries her tears once more.

67 CONTINUED

SIGMUND

I believe you, Toby...but some-
times the mind plays strange
tricks...we do things that
afterwards we don't remember
doing...multiple personality,
and all that...

Toby rises, she's had enough.

TOBY

I didn't do anything I wasn't
aware of and I don't feel so
well now. I'd like to return
to class.

Sigmund rising, takes her by the arm leading her to the
door.

SIGMUND

Of course...we'll continue
some other time...goodbye Sybil...
er, I mean Eve...

TOBY

Toby.

SIGMUND

Toby.

She goes out. Sigmund watches after her then slowly
smiles.

CUT TO:

68 INT. PETERS OFFICE - DAY

Peters, fatigued, distraught, picks up telephone, dials.

PETERS

Hello could you put me
through to Mrs. Peters.
This is Mr. Peters.

(He waits a moment, anxious)

Hello?...Honey, is that
you? I've got to speak with
you. I've got a big problem...

CUT TO:

69 INT. OFFICE ROOM - DAY

In a BED set up in the middle of the room we see MRS. PETERS lying under an ILLEGAL ALIEN who is grunting and groaning. She speaks into the phone while still at work.

MRS. PETERS

Harlowe, I told you a million times. Don't call me at the office! I'm working.

She hangs up.

The CAMERA has widened to include THREE COUCHES along the walls of the room where a DOZEN other ILLEGALS looking like extras in a "Zapata" film wait patiently for their turn. Some reading "girlie" magazines, Time, while they wait.

One ILLEGAL has come into the room and takes a number as in a bakery.

70 INT. PETERS OFFICE - DAY

He hangs up the phone dejectedly. Mumsley puts her hand on his arm to comfort him.

MUMSLEY

There, there, don't fret. You're a wonderful educator. Someday someone will name a school after you...just think of it...Peter's Parochial...

PETERS

Miss Mumsley...what would I ever do without you by my side to comfort me?

MUMSLEY

I guess you'd suffer. Maybe suicide. Who knows? You do have a lot on your mind.

PETERS

A lot on my mind? The big day... the big football game...the big parade...a homicidal maniac on the loose with six students already claimed as victims. Would you say that's having a lot on my mind?

MUMSLEY

Here...

(pushing the microphone
for the P.A. system
in front of him)

...speak to the student body. You
know how you like having your voice
amplified.

71 INT./EXT. - OTHER SCHOOL SECTIONS

We HEAR PETERS OVER THE LOUD SPEAKER SYSTEM piped into
and over various school locations.

PETERS

(V.O.)

Good afternoon, students. This is
Mr. Peters, your principal. I
have some good news and some bad
news. The good news is that the killer
who has been murdering some of our
students has definitely been labeled
a 'psychotic' individual suffering
from paranoid schizophrenia, is armed
and dangerous...the bad news is we
don't know who it is. If anyone
knows someone who fits that descrip-
tion, please notify me at once...
Also, since the killer only strikes
down couples--boys and girls together--
try at all times to be alone whenever
possible or in groups of more than two...
that would include three's, four's,
fivesomes ad etcetera. Thank you.
Return to whatever it is you're doing.
But don't forget the big football game
starts in fifteen minutes.

A71 INT. WOODSHOP CLASS

Dumpkin is busily giving himself a haircut with a wood
plane.

B71 CLOSEUP - NURSE KRUD

She has a stethoscope to her ears and is listening
intently to something OFF CAMERA. ANGLE WIDENS to
reveal the other end of the stethoscope is pressed to
the men's room door.

C71 INT. VAN DYKE'S CLASSROOM

Wheels and Charles are at the back of the class. Wheels hands Charles a magazine as Charles slips Wheels some money. The magazine title is "PLAYBOY...BRAILLE EDITION." Charles turns to the foldout, opens it and starts feeling a nude woman's picture with raised breasts.

D71 EXT. PARKING LOT

Malvert is raking the cement parking lot as PETERS' ANNOUNCEMENT continues to POUR OVER LOUD SPEAKER. BIRDS TWITTER from a nearby tree. There is a DISTURBING CHIRP and a baby bird falls out of its nest and falls to the ground. Malvert goes "AWWW," crosses over to the baby bird, picks it up and pets it sympathetically. He looks around in both directions, then pops it in his mouth.

72 EXT. FOOTBALL FIELD - DAY

The game is in progress. The stands are filled with faculty and students. Officer Crisp is patrolling the area. A BIG CHEER goes up from the crowd as Lamab scores a touchdown.

CLOSEUP - SCOREBOARD

HOME	VISITORS
1196	1191

73 PETERS AND MUMSLEY

Sitting in the crowd.

PETERS

All we have to do now is hold them in the second half.

74 EDGE OF STANDS

Dumpkin and Krud are standing near a huge trash can lined with a HEFTY BAG.

DUMPKIN

I still think the boys are being killed and then stuffed in the trash bags.

74 CONTINUED

KRUD

Not necessarily. It's a well known fact that a male placed inside a 3-ply Hefty Bag, tightly tied at the top, will suffocate in a matter of minutes.

DUMPKIN

I'll prove you're wrong.
(calls to Mawamba)
Hey, Chief, come over here.

MAWAMBA

Yes, sir.

DUMPKIN

(removes bag from can)
Get in this bag.

MAWAMBA

Yes, sir.

Mawamba gets in the bag as Dumpkin begins tying the top.

KRUD

Tie it real tight at the top or it's not a fair test.

DUMPKIN

I will, I will.

They stand and watch as it goes into contortions.

DUMPKIN

(to Mawamba)
Try to get out.

MAWAMBA

(V.O.)
I am, sir.

More movement and wiggling from the bag. Suddenly a WILD CHEER goes up and the teachers turn toward the field.

TWO SHOT AND BAG

Dumpkin and Krud watch the other team run down the field and score a touchdown. Behind their backs Mawamba is writhing and gasping inside the bag.

75 PETERS AND MUMSLEY

Sitting in the stands.

PETERS

Excuse me, Miss Mumsley, nature calls.

MUMSLEY

It's a beautiful sound, isn't it?

76 PARKING LOT

Wheels is pushing Charles Ray into the middle of an empty parking lot behind the bleachers.

WHEELS

Here we are, Charles Ray.

CHARLES RAY

Man, Wheels, how did you get us on the 50 yard line?

WHEELS

I used my influence. Give me the money.

77 TOBY AND HARDY

Sitting in the stands. A VENDOR comes along.

VENDOR

Hot dogs! Get your red hots!
Peanuts! Gold drinks!

Hardy takes a dollar from pocket.

HARDY

Peanuts and a coke, please.

VENDOR

You got it!

The Vendor takes the dollar and, in one motion, grabs a handful of peanuts and throws them into Hardy's face followed by the contents of a cup of coke. Hardy is drenched. The Vendor moves on.

VENDOR

Peanuts! Hot dogs! Cold drinks!

78 JOAN AND AL

They're sitting in the stands necking. Joan takes his hand and starts leading him off.

79 VENDOR

He is continuing his hawking.

MAN
(to Vendor)
I said 'with' mustard.

He is instantly splattered in the face with mustard.

2ND MAN
(to Vendor)
I said no mustard.

The second man takes the mustard from his hot dog, throws it back to Vendor. It hits him in the face.

3RD MAN
Two cokes!

The THIRD GUY and HIS GAL are splattered by drinks.

80 MALVERT

In the stands with his arm around the inflatable woman, the Vendor next to him in aisle.

MALVERT
(to woman)
Malvert buy you hot dog...then you
like Malvert.
(to Vendor)
Hot dog.

The Vendor makes the hot dog, in bun. As Malvert takes his arm away from the inflatable woman to reach for his wallet, the woman floats up and into the stratosphere. Malvert reacts, panicky, angrily. He shakes his fist at her after making a bad attempt at catching the helium-filled woman.

MALVERT
(shaking fist, screaming
up to woman)
Slut! Slut! Women never change.
You all leave Malvert!

81 TOBY

She sees Al and Joan necking and leaving their seats, walking down bleacher stairs to ground level.

82 GYM TEACHER AND VAN DYKE

As they watch game.

GYM TEACHER

They say the killer only strikes those who are having sex.

VAN DYKE

This could wipe out the entire senior class.

83 UNDERNEATH STANDS

Al and Joan are necking heavily. As they do, garbage (paper cups, napkins, finished fruit, and other food) comes falling down on them through the stand openings.

Al eagerly tears at her blouse, pressing her onto her back.

JOAN

Al, let's stop...it's cold... all this garbage is falling.

AL

Garbage gets me hot. Wait here. I'll get a blanket and a broom.

He sneaks off, leaving her alone. She buttons her blouse to keep warm. We HEAR HEAVY BREATHING.

JOAN

Al? Is that you?

Her face reacts in terror.

JOAN'S POV

A GLOVED HAND holding a CHALKBOARD ERASER. It comes down on her face, the chalk dust (lots of it) filling the air, looking like a dust bowl...powder. As she screams she coughs.

84 FOOTBALL FIELD

Lamab running a complicated, funny play. Reverse hand-offs, all the players running in various patterns. The REFEREE is handed the ball and fades to pass. He throws into end zone, complete, then a huge pile up.

THE STANDS

The crowd is going wild.

85 UNDERNEATH STANDS

Al comes upon Joan, lying there covered with white powder. He has a BROOM and a BLANKET.

AL

Joan....I've got 'em.

He puts the blanket over her and begins to sweep away the debris, some of which still falls. He notices her lack of movement. HEAVY BREATHING BEGINS.

AL

What's this white powder?

He tastes the powder.

AL

Hey, I didn't know you were into this stuff.

(he puts some in his nose)

Not bad...

CLOSEUP - AL - SEEN FROM BEHIND

He is enveloped by a 3-ply open HEFTY BAG.

86 FOOTBALL FIELD

The game in progress.

87 TOBY

She is slowly making her way through a large pile of garbage under the stands.

87 CONTINUED

TOBY
(sotto)
Joan? Al?

She sees them and gasps. Suddenly a coke bottle falls from the stands and hits her on the head. She slumps and falls to the ground.

88 CHEERLEADERS

Cheering.

89 END ZONE

A pile up. The Referee signals a touchdown. As the players get up, unravel, there at the bottom are the bodies of Joan (with the eraser stuffed in her mouth) and Al (neatly tied up inside the trash bag).

REFEREE

He throws a penalty FLAG on the bodies.

REFEREE
Penalty...illegal dead bodies
downfield...no touchdown...15 yards.
(as he picks up ball and
marks penalty)

90 THE CROWD

They MOAN and BOO. Crisp rushes into the end zone to make sure they're dead and then blows her whistle and shouts to the stands.

CRISP
All right! Nobody move!

The band stops dead in its tracks, HOLDING NOTES.

CRISP
(Cont'd)
There's been another double murder!
The killer is among us.
(the crowd gasps)
Now, all those with no previous
criminal records leave the stands.

90 CONTINUED

(about three-fourths
of the crowd leave
the stands)
Now, all those who had no motive
to commit these mass, psychotic
killings, leave the stands.
(all those remaining
leave but Malvert)
All those who understand Hegelian
Dialectics leave the stands.

Malvert sighs and leaves. Now the entire bleachers
are empty. Crisp rubs her chin.

CRISP
(Cont'd)
Hmmm...

Suddenly Toby climbs up and wanders out in the middle
of the bleachers. She stands there all alone, looking
dazed, rubbing her head.

CRISP
(Cont'd)
Arrest her!
(realizes)
Oh, that's my job.

91 HARDY

He sees what's happening, jumps in Crisp's police car,
HONKS the HORN and takes off.

92 CRISP

She sees this and begins chasing after her stolen car.
Toby uses the diversion to run in back of the stands.

93 END ZONE

An ambulance has pulled up and the DRIVERS have started
to pick up the two bodies. Krud comes up to them.

KRUD
Wait a minute! Students can't
leave school grounds without
filling out the proper forms.

93 CONTINUED

DRIVER

But they're dead.

KRUD

If we make an exception for the
dead, we have to make an exception
for everybody.

94 BACK OF AMBULANCE

Toby sneaks in.

95 HARDY

From his POV we see that Toby is safe. He stops the
car and the crowd engulfs him.

PETERS

(mumbling)

Big day...big day.

96 HEFTY BAG

The ignored Hefty Bag gives a LAST GASP and the bag falls
in a heap.

97 INT. NURSE KRUD'S OFFICE - TWO HOURS LATER

The room is packed with people. Crisp, Peters, Dumpkin
and LeClair surround Hardy who is seated and has been
under questioning. Piled on Peters' desk are all the
previously used murder weapons...the balls, ripped Hefty
Bag, eraser, horseheads, et al. Over in another corner
Nurse Krud is going over endless paperwork with the
ambulance drivers. In the middle of all this are the
two gurneys with sheets draped over them. Hardy occasion-
ally looks over to them, knowing that Toby is under sheet
with the deal Al.

CRISP

Dammit, young man. We've been here
two hours and we're not letting you
out of here until you tell us the
whereabouts of the murderess of
these two young students, once
living human beings, now useless
flesh.

He slaps the sheet.

97 CONTINUED

UNDER THE SHEET

Toby grimaces in pain as the blow hits her instead of the stone-still Al, who is pressed up next to her.

ROOM

Hardy knows Toby has been hit and winces for her.

HARDY

I'm not a suspect. You can't hold me here any longer. And if you had any decency you would get these bodies out of here.

KRUD

We're almost finished with the State forms and then we'll get to the Federal forms.

DUMPKIN

(leans in close...mean)

Look, Twerp, you aren't going out of here till you tell us where the girl is. Do you think we are going to leave any stone unturned in this senseless and brutal killing of American students?

Scott pops in the office, salutes and reports to Dumpkin.

SCOTT

Sir, a black student has also been murdered.

DUMPKIN

Who gives a shit.

(turns back to Hardy)

Now talk.

Suddenly a low rumbling noise is heard from under Al's sheet...the unmistakable SOUND of a FART.

PETERS

What the...?

CRISP

There he goes with 'what the...' again.

There is another LOUD ONE from under the sheet.

97 CONTINUED

UNDER SHEET

Toby reacts.

ROOM

PETERS

Could it be?
(as the smell reaches
all of them)
It is.

CRISP

(pulling out ticket
book)
All right, who did it?

Nurse Krud points to the covered bodies.

KRUD

He did.

PETERS

But he's dead.

KRUD

It's a well-known fact that corpses
can pass wind! urinate! even have
an erection!

UNDER SHEET

Toby gasps at this concept. Al's corpse smiles and
Toby's eyes widen as she feels something.

ROOM

The corpse farts again.

KRUD

There's an old Welsh saying, 'Dead
men tell no tales...but they fart.'

CRISP

Perhaps we should terminate this
investigation.

The PHONE RINGS.

97 CONTINUED

LECLAIR
That was a high pitched one.

PETERS
It was the phone.

Crisp picks up the phone.

CRISP
Hello.

LIPS
Hello again...
(cackles)

We INTERCUT as Crisp covers receiver.

CRISP
It's chicken lips!

Peters rushes and puts the voice on the speaker phone.

LIPS
(over speaker)
I will kill again at the prom!

CRISP
Go ahead. Click.

The Lips wonder...then...

LIPS
(speaker)
Dis you hang up?

CRISP
No, I said 'click'! Ha, Ha!
(he hangs up)
I fooled him.

ROOM

Everybody's wondering what to do next. There is another
BLAST FROM THE SHEET... LeClair passes out. They all
run out, Crisp shouting back, holding nose.

CRISP
(to Hardy)
Don't leave town.

97 CONTINUED

As soon as the room is empty Hardy raises the sheet and finds Toby has passed out.

HARDY
(slapping her gently)
Toby...Toby...

TOBY
(groggy)
I didn't do it...

HARDY
Toby, it's me...Hardy.

TOBY
(waking up)
Where am I?
(sniffing air)
Cleveland?

She sees where she is, screams and jumps off the gurney. She breaks down.

TOBY
Oh, Hardy...it was so awful under there.

HARDY
(comforting her)
The worst is over...

But it isn't...one GIGANTIC BURST OF WIND sends the sheet flying off Al and blows Hardy and Toby right out the door (along with a couple of lamps).

98 INT. HALLWAY

Our duo come tumbling out into the hallway where Scott is marching back and forth. Scott puts on his gas mask and comes forward.

SCOTT
(raising bayonet...
coming for Toby)
Who sent you to destroy our
school? Cuba? Russia?

They try to run by Scott. He lunges at Toby with the bayonet. Hardy trips him and the bayonet sticks in the wall. Hardy knocks Scott out.

98 CONTINUED

TOBY

Oh, Hardy...you saved me.

HARDY

No time to bask...

Hardy and Toby take off.

99 BACKSTAGE

Our out-of-breath duo winds up hiding in the backstage area of the high school auditorium.

They are both panting and out of breath as Hardy searches for a way out. There are some racks of costumes, make-up cases, etc. Toby looks at the sexy, spangled stuff.

TOBY

What's all this?

HARDY

It's from the Junior Class play. They're doing a non-musical version of Grease. They couldn't get the rights to the music. Come on, we have to get you out of here.

TOBY

I'm not leaving. I'm going to the prom and find that killer.

HARDY

You can't do that. They'll grab you.

TOBY

It's the only way to clear my name.

HARDY

How are you going to get past the entrance?

TOBY

Maybe if I had my hand stamped in advance...

HARDY

I mean they'll recognize you.

99 CONTINUED

TOBY

I'll have to go in disguise.
(looks over at rack of
costumes...makes a
decision)

Hardy, will you please wait outside?

HARDY

I could wait here.

TOBY

Outside.

He sighs and goes out.

FLIP TO:

100 HALLWAY - MINUTES LATER

Hardy is standing and guarding the stage door entrance. In the distance he can see kids starting to arrive for the prom. Hardy begins to pace, worried. The stage door quietly opens as Hardy's back is turned. Toby walks out... but we can barely tell it's her. She's dressed in a skin-tight black outfit, her breasts look enormous, she's heavily made up and has on a blonde wig. Hardy turns and sees her.

HARDY

Ahhh...

(he rushes forward)

Miss, the prom entrance is out there...

TOBY

Hardy, it's me.

HARDY

Who?

TOBY

(pushing her breasts
flat, so he'll know her)

Toby.

HARDY

(stunned)

Why, Miss Badger, you're beautiful.

TOBY

Thank you, Mr. Troo.

She turns shyly around on her 9-inch spiked heels. Hardy steadies her. She pulls away.

100 CONTINUED

TOBY

Not here. Not now. Not yet.

HARDY

All right...All right...All right.

He sulks. She comforts him.

TOBY

Hardy, I've been thinking...
everything that can pull this
puzzle together must be concealed
in the administration offices.

HARDY

You don't think Mr. Peters is
implicated...

TOBY

He may be covering up. Officer
Crisp talks only to him and works
out of that office. We've got to
get Mr. Peters' keys.

101 INT. HALLWAY - NIGHT

Toby and Hardy approach the gym. Kids in formals are
streaming in and we HEAR DANCE MUSIC.

A car drives by and three guys lean out...whistling
and making suggestive motions.

1ST GUY

Hey, Pussycat Face, where you been
all my life?

2ND GUY

(sings)

'Why don't we do it in the road?'

They make kissing "P.R. Flirt."

HARDY

Just ignore them. They're animals.
(takes Toby's hand)
Stick close to me.

TOBY

Hardy, I can't go in there with
you. People know we hang out
together.

101 CONTINUED

HARDY

You mean you're not my date for the dance?

TOBY

I'm sorry, Hardy. This is one thing I have to do on my own.

HARDY

Then at least let me go in and check things out first.

TOBY

Okay.

She gives his hand a squeeze and he trots off towards the gym. She stands alone in the moonlight, watching Hardy enter the dance.

102 BREATHER'S POV OF TOBY

We HEAR HEAVY BREATHING as someone watches Toby stand alone in the moonlight, summoning up her courage.

103 INT. ENTRANCE TO GYM

A card table has been set up with a list of names. NURSE KRUD and MRS. VAN DYKE sit at the table, behind a sign reading "WELCOMING COMMITTEE."

KRUD

This whole killing business has me scared...especially since the killer seems to go for attractive women.

MRS. VAN DYKE

(touching Krud's hair)
You are lovely.

KRUD

Thank you, Mrs. Van Dyke.

VAN DYKE

Call me V.D.
(to Hardy as he walks by)
Young man...

HARDY

Don't worry I'm really nobody.

103 CONTINUED

Officer Crisp is in b.g. taking fingerprints off door.

VAN DYKE

We know who you are! All you men are alike anyway. You should all be treated like frogs.

KRUD

Welcome and get in there.

Hardy goes in.

VAN DYKE

Are you married?

KRUD

Hell no. I was once. I lived with a man for ten years who drank, took my paycheck, slept with other women, beat me and strangled my cat.

VAN DYKE

What happened?

KRUD

(sad)

He left me.

Van Dyke takes Krud's hand and pats it gently.

VAN DYKE

Poor baby. I love women in uniform.

The new, beautiful Toby walks by. Van Dyke drops Krud's hand like a hot potato and turns her attention to Toby.

VAN DYKE

Excuse me, Honey, don't I know you?

TOBY

(southern accent)

I don't think so...I 'm a transfer student...from Australia. My name is Scarlett Wallaby.

VAN DYKE

You don't talk like an Australian.

TOBY

(disappointed)

South Australia?

103 CONTINUED

Toby goes into gym. Officer Crisp comes to the card table with a phone.

CRISP

This is the hot line.

KRUD

Why don't you set it up at a police station?

CRISP

Say that's not a bad idea. You got one?

KRUD

Don't you have one?

CRISP

Yeah, but I'm hardly ever there.

CLOSEUP

Toby gives ticket taker her ticket. Then a green glove gives ticket taker a ticket.

104 SHOTS

VARIOUS HEADS TURN as people (mostly male students) watch "Scarlett" walk by, including Malvert, who is dancing with his rubber woman and spins around to watch the new sex-pot.

105 PATTI AND SCOTT

Patti sees this new girl across the room getting a lot of attention...she doesn't like it one bit.

PATTI

Who's that sleazy blonde?

SCOTT

I hear she's an exchange student. Why can't people stay where they were born?

PATTI

Oh, God, I'm so frightened.

105 CONTINUED

SCOTT
(holds her)
Of being murdered?

PATTI
No...of not winning the crown.
Everyone seems to like her.

SCOTT
Don't worry...she's ineligible.

PATTI
Good. I don't care about my life
as long as they bury me in that
crown.

She points to the crown sitting on a stool and pillow
onstage.

SCOTT
Patti, I like your set of values.

She gives him a hug. They begin to neck.

106 DUMPKIN

He sees Patti and Scott necking and thinks it's
disgusting. He begins to sweat.

DUMPKIN
Bookends. I need bookends.

DUMPKIN'S POV

As Patti and Scott begin to dance and neck.

DUMPKIN

Pouring sweat, using a sponge to mop himself.

107 TOBY

Inundated with gentlemen. She has her eye on Mr.
Peters who is standing with others at the punch bowl
(filled with red punch). She is trying to get up
the nerve to go after his key. She takes a glass
of punch, keeping her eye on the key ring.

107 CONTINUED

PUNK GIRL AND DATE

PUNK GIRL

You young guys are always looking
for action. Come on let's dance.

TOBY'S POV

The key ring...near Mr. Peters' fly.

108 BUFFET TABLE

Toby crosses to table. Malvert comes up and laps
some punch with his tongue. Peters shoos him away.

PETERS

Get away from there, Malvert.

MALVERT

Malvert can have punch. Malvert
help make punch.

PETERS

What are you talking about?

MALVERT

(points to brimming
bowl of red liquid)
Malvert pee red.

Sixteen people (including Peters and Toby) spit out
their punch.

TOBY

(tapping him...as
Scarlett)

Hi there, big boy.

Peters turns around. Toby acts shocked.

TOBY

(Cont'd)

Oh, I'm sorry...you look so young...
I thought you were a student.

(Peters is flattered)
You're the principal, aren't you?

PETERS

Yes. Do I know you, my dear?

108 CONTINUED

TOBY

Uh...probably not. I just transferred and you must be so busy. Principal...such an important job...just look at all those keys.

She playfully points to his retractable key ring.

PETERS

Yes, and each key a heavy responsibility.

TOBY

Aww, poor thing...

She stands close and begins toying with the key ring.

CLOSEUP

Toby's hand gropes for the keys, fingering around near his fly.

PETERS

May I ask where you come...
(his eyes widen,
Toby hit a nerve)
come...come...from?

CLOSEUP

Toby has gotten hold of the keys and stretched the chain out to its maximum length, fumbling to get the keys off.

THREE SHOT

Mumsley storms up behind Peters and Toby.

MUMSLEY
(a gentle warning)
Harlow...you're not mingling.

Peters turns around, causing Toby to let go of the key chain and send the keys flying into Peters' crotch. He reacts in pain as Mumsley drags him off. Toby is thwarted...but doesn't have long to think about it as boys swarm around her to dance.

HARDY

He watches all this.

CUT TO:

109 INT. TINY STORAGE ROOM

Charles Ray sits alone in a darkened room adjoining the gym. We can HEAR PROM MUSIC through the walls. After a beat Wheels comes rolling in with a fortyish BLACK HOOKER. We HEAR DANCE MUSIC FAINTLY in b.g.

WHEELS
Charles Ray...I'm back.
(he sits the bored
hooker on Charles' lap)
Here's your little gal. You two
kids have fun.
(whispers to Charles)
Gimme the fifty.
(Charles eagerly hands
Wheels a wad of bills.
The hooker grabs half)

CHARLES
Thanks, Wheels. You're my man.

WHEELS
Yeah, I'll leave you two lovebirds
alone for twenty minutes. Then I
gotta take her home or her mother
will kill me.

Wheels goes out. Charles is left alone with the fat,
black lady on his lap.

CHARLES
I've never been with a white woman
before.

HOOKER
(flatly)
I have, honey.

CUT TO:

110 INT. GYM

Patti is staring at Toby very suspiciously. She whispers something to Scott, who at first expresses disbelief, and then also stares at Toby. Toby searches for something or somebody to throw Patti off her inquisitive track.

TOBY'S POV

Hardy is standing alone in the shadows.

TOBY

She looks behind her.

HER POV

Patti and Scott are conferring.

CLOSER ON PATTI AND SCOTT

PATTI

I'm telling you it's her. She wants my crown.

SCOTT

I'll find out. I'll dance with her...and if I don't get a hardon... it's Toby for sure.

111 TOBY AND HARDY

Toby sees Scott coming closer, staring at her. She grabs Hardy and pulls his face in front of hers, kissing him.

TOBY

Where you been all my life?

SCOTT

He shakes his head and rejoins Patti.

DUMPKIN

DUMPKIN

Horse heads. I need horse heads.

111 CONTINUED

SCOTT AND PATTI

Scott rejoins Patti.

SCOTT
It's not her...look.

THEIR POV OF TOBY AND HARDY

kissing long and juicy.

PATTI
No, that's not Toby Badger.

They go away and go back to dancing.

DUMPKIN

sees them kissing.

DUMPKIN
Horse heads. I need horse heads.

He leaves the gym.

TOBY AND HARDY

In the awkward rush, one of his hands falls on her right breast.

BIG CLOSEUP - TOBY

She is overwhelmed. It actually felt good.

BIG CLOSEUP - HARDY

He's in love.

TWO SHOT

a la "West Side Story." Lovers in the gym.

HARDY
I know you're only acting a part,
Toby, but this moment is more real
than anything in my live.

111 CONTINUED

TOBY

I will, Hardy. And when all this is over...who know...maybe we'll kiss again. But right now...

HARDY

I know...you're in danger. What can I do to help?

TOBY

Check the windows to see if we can get in from the outside. I'm going to get those keys.

HARDY

All right.

He exits. She watches him go. She goes to Malvert who is dancing with the rubber woman. She interrupts their dancing

TOBY

Mr. Malvert.

MALVERT

(startled)

You scare Malvert. You know Malvert?

TOBY

Yes, me know Malvert. Remember five letter word for stealth-like movement? Creep?

MALVERT

You Mrs. Malvert.

He throws away doll.

TOBY

Yes, yes, Mrs. Malvert. Come with me.

They exit.

112 MUMSLEY

She goes up on stage and quiets the crowd down to make an announcement.

MUMSLEY

Students...quiet please, students.

112 CONTINUED

They won't grow quiet. She nods to Scott, who fires into the crowd. The students grow quiet.

MUMSLEY

Thank you for your courtesy. I have a special announcement. Since all the Homecoming Queen candidates have been killed except Miss Patti Presswell...the Teachers' Committee decided it would be inappropriate to award the crown to a student this year...

113 THE CROWD - INCLUDING VAN DYKE, PATTI AND SCOTT

The three of them hear this news together.

PATTI

They can't do this.

VAN DYKE

(gloats)

We can do anything we want. We're teachers.

114 ONSTAGE

Mumsley continues.

MUMSLEY

Instead we have decided to give the crown this year to a king...A King of Learning...your principal, Harlow Hebrew Peters.

PETERS

As the crowd begins BOOING and HISSING, he nods shyly... as though they were cheering so much he must accept. As trash and garbage are thrown on Peters and Mumsley they bask in glory. But when Mumsley actually tries to put the crown on Peters' head, he demures, tucking it under his arm instead. Teachers surround Peters to congratulate him.

115 INT. GYM ENTRANCE

Toby and Malvert.

115 CONTINUED

TOBY

Now, listen. You've got to help me. Mr. Peters treats you badly like the others, doesn't he?

MALVERT

Yes, he mean to Malvert.

TOBY

Then you can help me and get even.

After several tries, Toby connects with Malvert's ear and whispers in it.

116 PETERS

Malvert sidles up very close to Peters in the middle of the crowd and goes through all his contortions, annoying Peters.

PETERS

Down, Malvert, down.

MALVERT

Malvert go down.

Malvert sinks slowly from view.

CLOSEUP

Malvert removes Peters' keys, using all his double-jointed contortions.

A117 EXT. GYM

Malvert strides out of gym, goes to Toby. He reaches his hand through his crotch.

TOBY

I said keys, not cheese!

He shows her the keys; she takes them.

TOBY

(Cont'd)

Oh Malvert, you're wonderful.

117 INT. GYM - PATTI AND SCOTT

Patti is weeping at the loss of the crown.

117 CONTINUED

PATTI

I can't stand to lose. I wasn't
raised that way.

SCOTT

Patti, you've got to snap out of it.

(she cries more)

Patti, stop...please.

(he sighs)

Patti, as General Patton once said...

He smacks her across the face. She immediately straightens
up and wipes her tears away.

PATTI

Thank you, Scott. I needed that.

Scott whacks her again. After she recovers from the
blow...

PATTI

What was that slap for?!

SCOTT

Because I enjoyed the first one so
much.

Scott grins happily. Patti rubs her jaw...wondering
about this guy.

SCOTT

Come on, Patti. There's only one
thing that will cure the incredible
sense of loss you must be feeling...
sex.

They exit gym.

DISSOLVE:

118 INT. SHOP CLASS - NIGHT

Dumpkin enters.

DUMPKIN

I need a horse head.

He takes off jacket and begins jigsawing out a horse head bookend. He HEARS A NOISE and reacts, stepping back into a conveniently open woodshop cabinet filled with bookends. He hides and listens.

Scott and Patti enter. Scott throws a blanket on the floor. Patti stands at the door, nervous.

SCOTT

Patti, double time.

She walks double time over to the blanket.

SCOTT

(Cont'd)

At ease, soldier, at ease.

PATTI

I'm nervous.

SCOTT

There's nothing to be nervous about.

PATTI

I'm worried.

SCOTT

There's nothing to be worried about.

PATTI

I'm scared.

SCOTT

Would you pipe down and strip. I'd like to get this over with before you change your mind.

PATTI

I've changed my mind! What if the murderer should find us?

SCOTT

How's he going to find us?

PATTI

I can't do it here with all these horse heads staring at me.

118 CONTINUED

SCOTT

I can't help it. Horse heads get me hot.

He takes off his shirt, revealing insignia tattoo. He grabs Patti.

119 DUMPKIN

Inside his cabinet. He winces at this notion.

120 BACK TO PATTI AND SCOTT

Scott is fondling Patti.

PATTI

What's that? I heard heavy breathing.

SCOTT

That's me. Look, it's safe...I've got protection.

He takes out his wallet and looks in.

PATTI

You don't have one. And I know you didn't have a basectomy, so don't try and pull that line.

SCOTT

Wait here. I know where I can get one.

PATTI

Where?

SCOTT

I planted one last summer for an emergency just like this.

PATTI

Where are you going?

SCOTT

There's one taped to the back of the toilet in the mens' room.

PATTI

You're crazy.

120 CONTINUED

SCOTT

No. I got the idea from watching
'The Godfather, One.' Wait here
and don't open the door for anyone
but me. That's an order, soldier.

Patti remains behind as Scott quietly opens the door,
goes out into the hallway, closes it.

We stay with Patti. It is quiet. Suddenly the doorknob
begins rattling. EERIE MUSIC BEGINS.

PATTI

(going to door)

Scott?

Patti looks at the doorknob.

CLOSEUP - INSERT - DOORKNOB

BACK TO PATTI

who panics. She moves the shelves in front of the door,
tries to open an nearby door, but it's locked. She runs
out of frame.

121 INT. DUMPKIN'S CABINET

He is confused but stays put.

123 BACK TO PATTI

putting another piece of heavy furniture against the door
on top of which she puts something else. She is breath-
less, panicky.

INSERT - DOORKNOB TURNING

BACK TO PATTI

leaning against the cabinet which blocks the door. Slowly
the door CREAKS, and opens from the other side, into the
hallway.

PATTI

Who's that? ...Oh, it's you.
You've brought me the crown. I'm
Homecoming Queen after all. Thank
you so much.

123 CONTINUED

CLOSEUP - CROWN

Two green, gloved hands hold out the crown.

PATTI

Her eyes widen. The BREATHING goes "UH, HUH" and bring the crown, pointy side down, on top of Patti's head. She gasps and slumps to the ground.

124 DUMPKIN

Jammed into the cabinet. He HEARS the HEAVY BREATHING RECEDE along with the SOUND of GALLOPING GALLOSHES. Once the killer is gone, Dumpkin starts to step out of the cabinet until he HEARS SOMEONE ELSE ENTER. He ducks back inside.

SCOTT

coming in.

SCOTT

Mission accomplished. One fully tested safety and I even cleaned my weapon.

(he discovers the body)

Oh, my God and Country.

(he sobs and picks her up)

Darling, I'll see that you get a military funeral.

Scott HEARS SOMETHING, turns and reacts in horror.

125 DUMPKIN

He HEARS the SOUND of a HEFTY BAG being pulled over Scott's head and then HEARS SCOTT CHOKE TO DEATH. After the last gasp, the door to the hall slams shut and Dumpkin breathes a sigh of relief.

DUMPKIN

Poor kids got it. But at least I'm safe.

Suddenly a BUZZ SAW BLADE comes grinding through the center of the cabinet

DUMPKIN

(v.o. Dumpkin)

No more off the top!

...and almost slices Dumpkin in half. He leaps out of the cabinet.

DUMPKIN

What do you think you're doing?
Put down that buzz saw.

CLOSEUP - BUZZ SAW

a menacing sight, coming towards camera, filling screen.

125 CONTINUED

BACK TO DUMPKIN

DUMPKIN

(Cont'd)

You got to be careful...someone might get hurt...you want to make something? A bookend? A horse head? Yeah, a horse head...you can make two horse heads, use them for bookends.

The HEAVY BREATHING stops, the CHAIN SAW stops.

DUMPKIN

(Cont'd)

That's it...good...good.

The HEAVY BREATHING resumes, then the CHAINSAW.

DUMPKIN

(Cont'd)

Is that what you use on flesh? Where's your rotary? That's for wood.

The BREATHING and CHAIN SAW stop.

DUMPKIN

(Cont'd)

...good...

The BREATHING resumes, then the SAW.

DUMPKIN

(Cont'd)

You can continue the heavy breathing, but stop the chain saw.

The CHAIN SAW STOPS, the BREATHING CONTINUES.

DUMPKIN

(Cont'd)

Now this is what you have to do... pull the plug out...good...now oil the saw...clean it...wipe the grease off...put it back in the case...good...now put it back on the shelf where it belongs.

We suddenly see the ENCASED CHAIN SAW come down on Dumpkin's head, striking him repeatedly.

125 CONTINUED

DUMPKIN

(Cont'd)

...no good...

and he collapses to the ground, his head in a pool of blood...the HEAVY BREATHING continues under the silence. A beat. Then Dumpkin lifts his head for a last word of advice.

DUMPKIN

(Cont'd)

Turn...turn...turn the safety off.

He collapses, dead.

126 INT. PETERS OFFICE - NIGHT

Toby enters and goes over to Peters' desk and snoops around. She opens his desk drawer slowly, peers inside, puzzled at what she sees.

CLOSEUP - DESK DRAWER

It is filled with nothing but MARBLES.

BACK TO TOBY

She closes the drawer quietly, trying to keep the SOUND of the MARBLES SLIDING AROUND as dim as possible. The drawer becomes stuck and as she tries to force it in, the bottom breaks and hundreds of marbles go tumbling out onto the floor, bouncing and MAKING A RACKET.

She thinks she hears a noise coming from the hall and remains still...there is silence...and then the last of the marbles (one) is HEARD BOUNCING.

Toby goes to the file cabinet. The drawers are labeled. RECORDS...STUDENTS...FACULTY...CLUES. She opens the drawer marked clues. As she looks through the file drawer, she doesn't hear the door opening and doesn't see Peters enter.

SHOT OF PETERS

as he enters the room and quietly closes the door.

PETERS' POV - TOBY

as she looks through a folder of photos of GIRL STUDENTS... mostly the prom queen candidates.

CLOSEUP - INSERT OF CLUES

The photos are marked with a red X and in some cases words like TROLLOP, TRAMP, WHEELBARROW are scrawled across them. Toby also pulls out of the file: a check to F. Lee Baily; a letter to the N.Y. Times; a novel, "I Confess;" a screenplay based on the book; murder weapons; etc.

BACK TO TOBY

She reacts when she HEARS Peters' VOICE.

PETERS

(V.O.)

Toby...

Toby, startled, turns around, and tries hiding the photos behind her back.

TOBY

Oh...Mr. Peters, you startled me.

PETERS

(quietly)

I wouldn't want to do that...

TOBY

...I er...I wanted to thank you for setting up my session with Dr. Sigmund. He was very helpful.

PETERS

Oh...and that's why you're here in my office?

TOBY

Yes, that's right.

PETERS

Toby, I'm curious...did you think you'd find me in the filing cabinet?

TOBY

(indicating
cabinet)

Oh, that?

(showing
pictures)

You mean these pictures? No...the thing is, Mr. Peters...I couldn't wait for the yearbook to come out.

PETERS

Is that so, Toby?

TOBY

Well no...do you want to know the truth, Mr. Peters?

Peters walks slowly a step towards her.

PETERS

Yes, Toby. Tell me the truth.

TOBY

Well, the truth is, Mr. Peters, as you know everyone suspects me as having something to do with the murders. Like me being the murderer. And so I was thinking...

PETERS

Yes, go on...what were you thinking?

Toby turns away from Peters, her back now to him.

TOBY

To tell you the truth, Mr. Peters, I didn't know what to think...

PETERS

You're a bright girl, Toby...you must have a theory developed by now...

Peters starts to slowly undress.

TOBY

Well, yes, sir...I think the murderer knew all the victims...

PETERS

Yes, go on...

TOBY

It had to be someone who has access to the school...because of the murder weapons...

PETERS

Good, good...

TOBY

Someone who also had access to lots of trash bags...someone like...

PETERS

Someone like...the principal?

Toby turns to face Peters.

(CONTINUED)

126 CONTINUED

TOBY

Yes, the principal!

She reacts to seeing Peters entirely disrobed.

TOBY (cont'd)

Mr. Peters! You're naked!

PETERS

That's right, Toby...all these years I've been secretly naked underneath my clothes...but did anyone notice? Any girls? Any prom queen candidates? No!

Peters slowly advances towards Toby who retreats equally slowly. He takes a pair of GLOVES and slips them on.

PETERS (cont'd)

All those young, lithesome, budding bodies...changing from girlhood to womanhood, like moths into butterflies before my very eyes year after year...do you realize how that affects a man?

As Peters advances, Toby circles, thinking, looking for an escape route.

TOBY

It makes you hot?

PETERS

Yes, Toby, that's right...it makes me hot...especially the naughty girls...like Julie...and Bertha...and Joan...and Dagmar...do you want to know why I think they were murdered?

TOBY

No! Yes! Why?

PETERS

Because they were naughty...

TOBY

Naughty?

(CONTINUED)

PETERS

Disgustingly naughty. I don't know
who killed the boys...perhaps God is
on my side

...each
and every one of them was caught
doing sex...

TOBY

Sex! Yechhhhh.

PETERS

That's right, yechhh...sex is dirty
...and bad...don't you think?

Toby backing away, looking out the window, hoping to see
someone or prepare an avenue of escape.

TOBY

Yes...I agree...I do agree...
at least that's what I've heard...
I've never done it...

PETERS

But you'd like to do it, wouldn't you?

TOBY

Yes...No!

Peters opens a desk drawer and takes out two pieces of
a TROPHY.

TOBY

Mr. Peters...what are you
going to do?

Peters takes the trophy part and screws it slowly into the
base portion.

PETERS

Did you ever see our school's
trophy, Toby?

TOBY

No, Mr. Peters...I never knew we
ever won a trophy...

PETERS

We did, Toby...in 20 years we only
won one trophy...our typing team
really came through that year...

TOBY

Typing team?

(CONTINUED)

126 CONTINUED

PETERS

Yes, Toby...this is our typing
trophy...look at it!

Peter raises the trophy and then tries to attack Toby with it, bringing it over his head, trying to stab her. Toby ducks, Peters rolls over her and goes head over heels, landing on the floor behind her. He screams in pain. Toby turns, sees him.

PETERS

the trophy protruding through his chest.

Toby screams at the sight, then using great self control stops to collect herself.

She looks at Peters, looks about the room. Then she gets a large TRASH BAG and starts to stuff Peters into it. She stops a moment when she hears FOOTSTEPS passing by the door outside in the hallway.

HER POV - THE DOOR -

the footsteps have gone.

127 BACK TO TOBY

She is sitting on the floor, her knees under her, collecting herself, while the trash bag beside her is neatly tied, with Peters inside.

The FOOTSTEPS return. She waits, watches the door.

CLOSEUP - DOORKNOB

as it turns

BACK TO TOBY

(CONTINUED)

HER POV -

The doorknob stops moving.

BACK TO TOBY

the footsteps go away again. She relaxes a beat and then SUDDENLY the TRASH BAG BURSTS OPEN and Mr. Peters emerges, jumping out, nearly scaring her to death, as she jumps to her feet.

She screams and retreats as Peters takes a couple of steps but then falls forward onto his face stiff as a board.

Toby screams, goes running out of the room.

INT. MISS MUMSLEY'S OFFICE - NIGHT

Toby running in, sees Hardy's head above a top of a chair he is sitting in, with his back to her.

She turns the swivel chair around and screams when she sees that Hardy is up to his neck, dead, in a trash bag.

She looks closer to make sure, slapping his face in an effort to revive him. As she does we hear HEAVY BREATHING.

Toby is startled when she hears Mumsley's voice.

MUMSLEY
He's dead, my dear...

Toby turns.

HER POV - MUMSLEY

MUMSLEY (cont'd)
Just like all the others...

(CONTINUED)

127 CONTINUED

TOBY
Miss Mumsley!

MUMSLEY
Yes, Miss Mumsley...do you
think I look good in green?

As she puts on Peters' pair of GREEN GLOVES, then picking
up a fresh carton of trash bags, pulls one out.

TOBY
Why, yes...it's flattering...

MUMSLEY
Thank you...too bad you have
to die...you'll be the only
one of the girls who didn't
get laid first.

TOBY
Then you did it?

MUMSLEY
I only killed the boys...Mr.
Peters killed the girls...

TOBY
But...why? Why?

MUMSLEY
Because Mr. Peters was disturbed...
he had a disturbing childhood...
and a disturbing marriage...
but he had no idea who was killing
the boys...I never told him.
We always split up the workload.

TOBY
Then...why did you do it?

MUMSLEY
I loved him...I did it to protect
him...in case there were any witnesses.

TOBY
Protect him? Why?

MUMSLEY
Because he was my son.

TOBY
You're his mother?

OMIT PP. 99-101

(CONTINUED)

MUMSLEY
No, his father!

TOBY
Ohmigod!!!

MUMSLEY
Before the operation in Sweden,
that is...technically now I don't
know what I was...his father-
hypo-mother?

She approaches Toby, as she unfolds a trash bag, tearing
it from a new box.

TOBY
Please...let me go...I won't tell
anyone you're crazy, I swear!

MUMSLEY
I know you won't...because I'm
going to kill you!

Mumsley lunges for Toby with the bag. Toby jumps out
of the way and Mumsley goes sprawling to the floor. Toby
dashes out of the room.

128 HALLWAY

Toby runs out and rounds a corner. As she comes out
into the hallway, Officer Crisp suddenly appears (now
dressed like a member of a SWAT team) with a tough,
male SWAT team behind her.

CRISP
A color TV to the first one who gets
her between the eyes.

They all begin shooting at her.

TOBY

She starts to go back the other way, but Mumsley comes
out brandishing her trash bag. Toby turns to run in
another direction.

TOBY'S POV

of EIGHT HEFTY BAGS (obviously with men inside) hopping
toward her.

VOICES FROM BAGS
Kill! Kill! Kill!

HALLWAY

Toby rounds another corner looking for a place to hide.
She opens a door.

129 INT. SMALL ROOM - TOBY'S POV

Malvert is sitting with his pants pulled down, reading
a copy of Field and Stream and masturbating.

MALVERT

Mrs. Malvert!

Toby screams and slams the door.

HALLWAY

Toby runs to the next door and opens it.

130 INT. ROOM

Mrs. Van Dyke and Nurse Krud are sitting in their bras
and panties playing Scrabble. When they see Toby they
both pull out axes from under their chairs and chase
her. She runs out of the room with the gang after her.
She corners again and pulls open a door.

131 TOBY'S POV

Dr. Sigmund is ringed by reporters wearing large "PRESS"
signs on their hats.

SIGMUND

The girl is obviously crazy.

(he spots Toby)

There she is!

The reporters turn around, see her and join the chase
along with the good doctor.

132 HALLWAY

Toby runs to a door marked "LADIES ROOM." It's locked.
She jiggles the next door, "MENS ROOM"...locked. She
goes to a door marked "OLD LADIES ROOM" and it jerks
open.

TOBY'S POV - INSIDE ROOM

Six old ladies with extra long knives are also waiting for Toby with murderous expressions. They shriek and go after her.

133 HALLWAY

Toby dashes out in the hallway with the old ladies in hot pursuit. The old ladies are joined by all the others and they chase Toby. She's running, running down the long hallway.

TOBY'S POV OF DUMPKIN

Dumpkin appears at the other end of the hallway throwing horse head bookends at Toby.

TOBY

Panic-stricken, she turns in another direction only to see Mr. Peters (now in deathly white make-up and carrying a microphone with a dangling cord. The trophy is still sticking through him.

PETERS

(his voice amplified)

You made me lose tenure.

WIDE ANGLE

To reveal Dumpkin coming in one direction, Peters in one direction, and the mob in another. Toby has only one direction to take. She takes it as Dumpkin and Peters unite with the others and run after her.

TOBY

Running, out of breath, looking for a place to hide. She opens another door.

134 TOBY'S POV - INSIDE ROOM

A folk singer sits, playing a guitar and singing...

SINGER

"The answer by friend
Is blowing in the wind..."

She slams the door...better death than this.

135 INT. HALLWAY

The crowd is still after her and they have now been joined by a group of Tyrolian citizens in leiderhosen with torches (a la every Frankenstein movie).

TOBY

Running, axes flying past her, bookends, the crown, erasers, paper clips, pom poms, bull testicles. She opens a door.

136 INT. ROOM

Mrs. Peters is inside the room, still making love to illegal aliens.

MRS. PETERS

All right, Amigos. I've taught you everything you know. Get her!

They chase Toby out with machetes.

137 HALLWAY

Toby runs out. The Mexicans join the vicious mob as they gain on Toby. At the end of the hall are a set of swinging doors. She runs through them, turns and places a small chair in front of the two doors.

The mob arrives on the other side of the doors and we can HEAR THEIR MUFFLED VOICES.

MOB

Kill! Kill! Kill!

The doors are pushed and banged, but the little chair still holds them closed.

138 OTHER SIDE OF DOOR

The killer mob has a huge log and is trying to batter down the door.

139 TOBY - OTHER SIDE OF DOOR

Panting, seemingly safe for the moment, she leans next to a planter on top of a cabinet. Suddenly a hand comes out of the dirt (a la "CARRIE") and grabs her throat. Toby grabs the potted plant and begins wrestling with it as the mob, with a mighty burst of effort, pushes the little chair aside and rushes in after.

Toby backs up, crashes through a window, and goes tumbling, tumbling, tumbling to the ground.

INT. FLOAT GARAGE

~~CLOSEUP TOBY'S FACE~~

~~She's unconscious. She is now out of her sexy outfit and wears the clothes we first saw her in.~~

~~HARDY~~

~~(V.O.)~~

~~Toby...Toby...~~

~~TOBY~~

~~I didn't do it...I didn't do it...~~

~~HARDY~~

~~(V.O.)~~

~~Didn't do what?~~

~~TOBY~~

~~I didn't kill anybody...I didn't...~~

~~Her eyes flutter open.~~

~~TOBY~~

~~(Cont'd) -~~

~~...kill anybody.~~

TOBY'S POV - FUZZY

As Hardy and all the others including faculty, students and all the people who were killed hover over her with great concern. The SHOT SLOWLY COMES INTO FOCUS.

THE GROUP AND TOBY

~~She rubs her eyes and reacts to the sight of all her friends alive and encircling her.~~

141 INT. FLOAT GARAGE

TOBY'S POV

Hardy is standing alone. He reaches out to her.

TOBY
(screams)
No! Hardy...

TWO SHOT

HARDY
Toby...you've been unconscious.

TOBY
Hardy...what happened?

HARDY
You were muttering crazy things.

TOBY
(suddenly)
I had a horrible nightmare.
(reaches for Hardy)
Oh, Hardy...hold me.

Toby hugs him...Hardy's body stiffens, but she doesn't notice.

TOBY
(Cont'd)
When a person has dreams like that
there must be something wrong with
them.
(she thinks about this
and comes to a decision)
Hardy, I think it's time.

HARDY
Time for what?

TOBY
Time for me to do it.

She takes off her "NO" button and throws it up in the air.

CLOSEUP - BUTTON

as it goes up, up, up in slow motion (with MUSIC a la 2001), and then topples down. On the way up it is a "NO" button; on the way down it's a rubber.

TWO SHOT

Toby catches it, takes Hardy's hand and strides through an arc of light.

142 EXT. SYLVAN GLEN

Toby takes Hardy to a beautiful spot and gives him a gentle kiss and moves off a few steps to shyly, seductively begin removing her sweater. Hardy looks very upset and begins to sweat.

HARDY'S POV

We HEAR HEAVY BREATHING as he stares at Toby.

HARDY

With ANOTHER HEAVY BREATH of resignation he slips on his green, rubber gloves and starts towards her. She turns.

TOBY'S POV - HARDY

coming towards her with the gloves.

HARDY

(o.s.)

I've lost respect for you.

CLOSEUP - TOBY'S FACE

TOBY

No...no...no!

She blacks out.

FADE OUT

FADE IN:

143 GRAVEYARD

The faculty and student body are in similar positions as the first funeral scene.

PETERS

(into mike)

...and so the big day comes to an end with the big death of Toby Badger. Let's have one minute of silence for the dead girl.

(lowers head a beat...

then)

Let's make that ten seconds...we've got a big night. Now Toby's best friend, loyal and steadfast to her throughout her life, Mr. Hardy Troo, still grief stricken from finding her strangled corpse, will place flowers on the grave.

As the BAND PLAYS, Hardy, holding a bouquet of flowers and weeping, goes up to the freshly dug grave and places the flowers on it. MUSIC STINGS and two gloved hands burst out of the earth and begin choking Hardy. We HEAR TOBY'S VOICE REVERBED from the GRAVE.

TOBY

(V.O.)

You did it! You did it!

CLOSEUP - HARDY

being choked.

144 INT. HOSPITAL ROOM

Toby is lying in a hospital bed with her hands around Hardy's throat, shaking him.

TOBY

You did it! You did it!

HARDY

(choking)

I've never done it! I've never done it!

He forcefully pulls her hands off his neck and pushes them to her side.

HARDY

Toby, snap out of it...please...
please.

He kisses her on the cheek. This seems to calm her. She opens her eyes and rubs them.

TOBY'S POV

of Hardy and all the others including faculty, students and all the people who were killed, as they hover over her with great concern.

(NOTE: Peters is now dressed in handyman clothes. Malvert is dressed as the high school principal. Wheels is not in a wheelchair. Mumsley is a man. Scott is a long-haired hippie type. Patti is dirt poor in a cheap dress.)

TOBY

Mr. Malvert, I dreamt you were the handyman and, Mr. Peters, you were the principal and, Mr. Mumsley, you were a woman and Bertha, Joe, Julie, Charlie, Al, Joan, Ralph, Dagmar, Patti, Scott, Mawamba--you were all dead.

MR. MALVERT

You were just having a bad dream, my dear.

TOBY

But...but...it all seemed so real.

DR. SIGMUND

It was sexual repression and urban stress, dear.

TOBY

I guess so...At least it's over.

PETERS

Yes, dear...it's all over.

The group sighs and re-iterates..."all over...all over" among themselves. They begin hugging and kissing in relief. It's like an encounter group. CAMERA PULLS SLOWLY BACK AND RESTS IN A WIDE SHOT of the whole cast hugging and kissing.

BREATHES'S POV

Coming closer and closer to the cast, BREATHING HEAVIER AND HEAVIER. The cast all look into CAMERA and react in horror.

ALL
(in unison)
No! No!

They are enveloped in blackness.

145 CORRIDOR

DR. CRISP (formerly Officer Crisp) HEARS A NOISE and opens the door to Toby's room. She looks in and reacts.

DR. CRISP'S POV

To see a huge, plastic bag (containing the entire cast) sitting in the middle of the bed.

FADE OUT

APPENDIX A

Rev. 3/1/81

(PRODUCTION NOTE: THIS SCENE SHOULD NOW BE PUT ON THE SCHEDULE.)

INT. OFFICE - DAY

A dignified man sits in an office filled with various charts and graphs relating to movie attendance.

DIGNIFIED MAN

Ladies and gentlemen; boys and girls...
To achieve an 'R' rating today, a
film must contain full frontal nudity,
graphic violence or an explicit
reference to the sex act. Since this
film has none of those and since
research has proven that 'R' rated
films are by far the most popular
with the movie-going public, the
producers of this motion picture
would like to take this opportunity
to say...Fuck You.

He smiles and nods a "thank you."

SUPER: MPAA BLUE RATING CARD

APPENDIX B

Various shots of Toby and Hardy walking (MOS)

EXT. FOOTBALL FIELD

EXT. CAMPUS GROUNDS

INT. HALLWAY

INT. GYMNASIUM

All long shots - Away from camera, towards camera...
for possible use with wild track later.

EXT. SYLVAN GLEN - DAY

Toby and Hardy Walking.

TOBY

Hardy . . . I think it's
time for me to do it.

HARDY

Are you sure?

TOBY

Yes. I don't ever want
to get the swine flu again.
It did terrible things to
my mind.

HARDY

Well . . . Okay . . .

TOBY

All I ask is you turn your
back while I undress.

HARDY

Yes. And I'll slip into
something more comfortable.

(Toby removes her sweater. Hardy, his back to her, PUTS ON
green rubber gloves. Goes to Toby, slowly, breathing.)

TOBY

Hardy! What are you doing with
those rubber gloves on!

HARDY

I'm the killer. And girls who
do it must be killed.

TOBY

No. You can't be the killer.

HARDY

Yes I can. I'm Chicken
Lips.

TOBY

You can't be Chicken Lips.
You were in the room when
Chicken Lips called.

HARDY

That was my service.

TOBY

Hardy, NO! You're my friend.
That was my dream--this is
reality! Why are you doing
this?

HARDY

I don't know--I guess I'm
just that kind of guy.

(He strangles her.)

DISSOLVE:

EXT. CEMETARY.

(Hardy, Sigmond--3 graves--Toby Badger marker.)

Hardy at Toby's grave. Her hands reach out--grabbing his throat.

FREEZE FRAME

THE END